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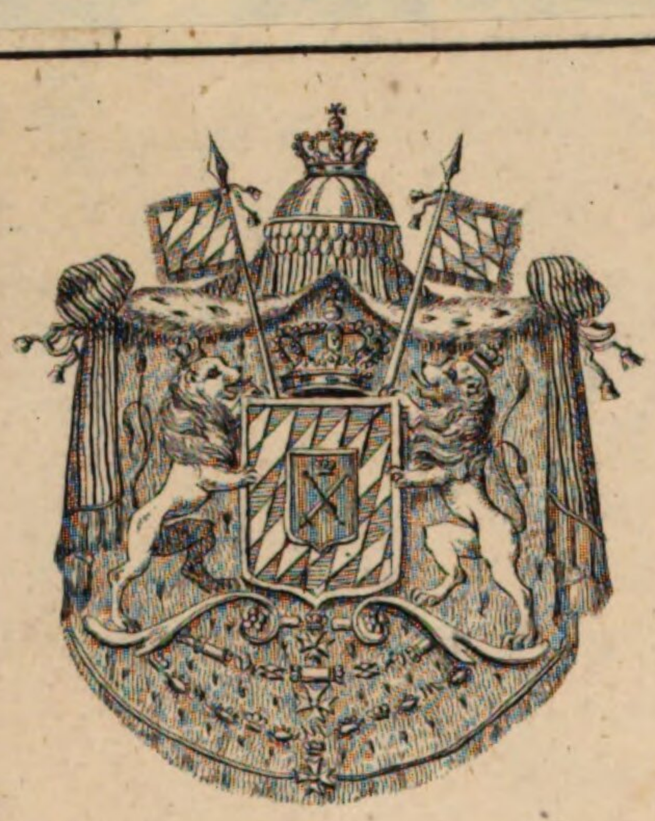

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A

GENERAL HISTORY

OF THE

SCIENCE and PRACTICE

OF

MUSIC,

BY

SIR JOHN HAWKINS.

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A GENERAL HISTORY OF THE SCIENCE and PRACTICE OF MUSIC.

BOOK I. CHAP. I.

THE principles of muſic, and the precepts of muſical compoſition, as taught in the ſeveral countries of Europe about the middle of the ſixteenth century were uniformly the ſame; the ſame harmonies, the ſame modulations were practiſed in the compoſitions of the Flemiſh, the Italian, the German, the French, and the Engliſh muſicians; and nothing characteriſtic of the genius or humour of a particular country or province, as was once the caſe of the Mooriſh and Provençal muſic, was diſcernible in the ſongs of that period, except in thoſe of the Scots and Iriſh, the former whereof are in a ſtyle ſo peculiar, as borrowing very little from art, and yet abounding in that ſweetneſs of melody, which it is the buſineſs of art to cultivate and improve, that we are driven to ſeek for the origin of this kind of muſic elſewhere than in the writings of thoſe authors who have treated on the ſubject in general terms.

To ſpeak of the Scots muſic in the firſt place; the common opinion is that it has received a conſiderable degree of infuſion from the Italians, for that David Ricci or Rizzio, a luteniſt of Turin, in the year 1564, became a favourite of Mary queen of Scots, and was retained in her ſervice as a muſician; and finding the muſic of the country of ſuch a kind as rendered it ſuceptible of great improve-

ment, he ſet himſelf to poliſh and refine it; and adopting, as far as the rules of his art would allow, that deſultory melody, which he found to be its characteriſtic, compoſed moſt of thoſe tunes to which the Scots ſongs have for two centuries paſt, been commonly ſung.

Againſt this opinion, which has nothing to ſupport it but vulgar tradition, it may be urged that David Ricci was not a compoſer of any kind. The hiſtorians and others who ſpeak of him repreſent him as a luteniſt and a ſinger; and Sir James Melvil, who was perſonally acquainted with him, vouchſafes him no higher a character than that of a merry fellow, and a good muſician. 'Her majeſty,' ſays he, 'had three valets of her chamber, who ſung three parts, and wanted 'a baſs to ſing the fourth part. Therefore they told her majeſty of 'this man, as one fit to make the fourth in concert. Thus was he 'drawn in to ſing ſometimes with the reſt; and afterward when her 'French ſecretary retired himſelf to France, this David obtained the 'ſame office *.'

Melvil, in the courſe of his Memoirs, relates that Ricci engroſſed the favour of the queen; that he was ſuſpected to be a penſioner of the pope; and that by the part he took in all public tranſactions, he gave riſe to the troubles of Scotland, and precipitated the ruin of his miſtreſs.

Buchanan is ſomewhat more particular; the account he gives is, that Ricci was born at Turin; that his father, an honeſt but poor man, got a mean livelihood by teaching young people the rudiments of muſic. That having no patrimony to leave them, he inſtructed his children of both ſexes in muſic, and amongſt the reſt his ſon David, who being in the prime of his youth, and having a good voice, gave hopes of his ſucceeding in that profeſſion. That with a view to advance his fortune, Ricci went to the court of the duke of Savoy, then at Nice; but meeting with no encouragement there, found means to get himſelf admitted into the train of the Count de Moretto, then upon the point of ſetting out on an embaſſy to Scotland. That the Count, ſoon after his arrival in Scotland, having no employment for Ricci, diſmiſſed him. The muſicians of Mary queen of Scots were chiefly ſuch as ſhe had brought with her from

* Memoirs of Sir James Melvil of Halhill, 8vo. Lond. 1752, pag. 107.

France,

France, on the death of the king her huſband; and with theſe, as Buchanan relates, Ricci ingratiated himſelf by ſinging and playing among them, till he was taken notice of by the queen, ſoon after which he was retained in her ſervice as a ſinger. From this ſtation, by means of flattery and the moſt abject arts of inſinuation, he roſe to the higheſt degree of favour and confidence; and being appointed her ſecretary for French affairs, became abſorbed in the intrigues of the court, in the management whereof he behaved with ſuch arrogance and contempt, even of his ſuperiors, as rendered him odious to all about him*. The reſt of his hiſtory is well known; he grew rich, and his inſolence drawing on him the hatred of the Scottiſh nobility, he was on the ninth day of March, in the year 1566, dragged from the preſence of the queen into an outer chamber of the palace, and there ſlain.

In ſuch an employment as Ricci had, and with all that variety of buſineſs in which he muſt be ſuppoſed to have been engaged, actuated by an ambitious and intriguing ſpirit, that left him neither inclination nor opportunities for ſtudy, can it be thought that the reformation or improvement of the Scots muſic was his care, or indeed that the ſhort interval of two years at moſt, afforded him leiſure for any ſuch undertaking? In fact, the origin of thoſe melodies, which are the ſubject of the preſent enquiry, is to be derived from a higher ſource; and ſo far is it from being true, that the Scots muſic has been meliorated by the Italian, that the converſe of the propoſition may be aſſumed; and, however ſtrange it may ſeem, an Italian writer of great reputation and authority has not heſitated to aſſert that ſome of the fineſt vocal muſic that his country can boaſt of, owes its merit in a great meaſure to its affinity with the Scots.

To account for that ſingularity of ſtyle which diſtinguiſhes the Scottiſh melodies, it may be neceſſary to recur to the account given by Giraldus Cambrenſis of the muſic of the inhabitants of the northern parts of this kingdom, particularly near the Humber; and to advert to that paſſage in the eccleſiaſtical hiſtory of Bede, wherein he relates the arrival of John the Archchanter from Rome, his ſettlement among the Northumbrians; and the propenſity of that people to muſic †; whoſe ſequeſtered ſituation, and the little intercourſe they muſt be ſuppoſed to have held with the adjacent countries,

* Buchan. Rer. Scotic. Hiſt. lib. xvii. † See vol. I. pag. 371.

will account for the exiſtence of a ſtyle in muſic truly original, and which might in proceſs of time extend itſelf to the neighbouring kingdom *.

How long it was that the popular melodies of Scotland continued to be propagated by tradition, it is not eaſy to aſcertain, for it does not appear that that kingdom ever abounded with ſkilful muſicians; however by the year 1400 the ſcience had made ſuch a progreſs there, that one of its princes, James Stuart, the firſt of his name, and the hundred and ſecond in the liſt of their kings, attained to ſuch a proficiency in it, as enabled him to write learnedly on muſic, and in his compoſitions and performance on a variety of inſtruments, to contend with the ableſt maſters of the time.

Bale and Dempſter, and after them biſhop Tanner, take notice of this prince in the accounts by them ſeverally given of Scottiſh writers, and aſcribe to him among other works, a treatiſe De Muſica, and Cantilenas Scoticas.

Buchanan has drawn his character at full, and among many other diſtinguiſhing particulars, mentions that he was excellently ſkilled in muſic, more indeed he adds than was neceſſary or fitting for a king, for that there was no muſical inſtrument on which he could not play ſo well as to be able to contend with the greateſt maſters of the art in thoſe days †.

* The ancient Scotch tunes ſeem to conſiſt of the pure diatonic intervals, without any intermixture of thoſe chromatic notes, as they are called, which in the modern ſyſtem divide the diapaſon into twelve ſemitones; and in favour of this notion it may be obſerved that the front row of a harpſichord will give a melody nearly reſembling that of the Scots tunes. But the diſtinguiſhing characteriſtic of the Scots muſic is the frequent and uniform iteration of the concords, more eſpecially the third on the accented part of the bar, to the almoſt total excluſion of the ſecond and the ſeventh; of which latter interval it may be remarked, that it occurs ſeldom as a ſemitone, even where it precedes a cadence; perhaps becauſe there are but few keys in which the final note is preceded by a natural ſemitone; and this conſrderation will alſo furniſh the reaſon why the Scots tunes ſo frequently cloſe in a leap from the key-note to the fifth above. The particulars above remarked are obvious in thoſe two famous tunes Katherine Ogie and Cold and raw, which are unqueſtionably ancient, and in the true Scots ſtyle.

† 'In muſicis curioſius erat inſtructus, quam regem vel deceat, vel expediat, nullum 'enim organum erat, ad pſallendi uſum, comparatum, quo non ille tam ſcite modulabatur, ut cum ſummis illius ætatis magiſtris contenderet.' Buch. Rer. Scotic. Hiſt. lib. x. ſect. 57.

In the continuation of the Scotichronicon of Johannes de Fordun, [Scotichron. à Hearne, vol. IV. pag. 1323,] is a character of James I. to the ſame purpoſe, but more particular; and in Hector Boethius is an eulogium on him, which is here given in the dialect of the country, from the tranſlation of that hiſtorian by Ballenden. 'He was weil lernit to fecht 'with the ſwerd, to juſt, to turnay, to worſyl, to ſyng and dance, was an expert medici-'nar, richt crafty in playing baith of lute and harp, and ſindry othir inſtrumentis of muſik.

'He

The particulars of his ſtory are related by all the Scottiſh hiſtorians, who, as do others, repreſent him as a prince of great endowments, being ignorant of no art worthy the knowledge of a gentleman; complete in all manly exerciſes, a good Latin ſcholar, an excellent poet, a wiſe legiſlator, a valiant captain, and, in a word, an accompliſhed gentleman and a great monarch. Notwithſtanding which his amiable and reſplendent qualities, a conſpiracy was formed againſt him in the year 1436, by the earl of Athol, and others of his ſubjects, who broke into his chamber, he then being lodged in the Black Friars in Perth, and with many cruel wounds ſlew him in the forty-fourth year of his age, and the thirteenth of his reign *.

In the account given of James I. by biſhop Tanner, the brief mention of the Cantilenas Scoticas there aſcribed to him leaves it in ſome meaſure a queſtion, whether he was the author of the words, or the muſic of thoſe Scots ſongs. That he was a poet is agreed by all; and Major, in his Hiſtory de Geſtis Scotorum, and biſhop Nicholſon †, mention a poem written by him on Joan daughter of the ducheſs of Clarence, afterwards his queen, and two ſongs of his writing, the latter of which is yet extant, and abounds with rural humour and pleaſantry ‡: but the evidence of his compoſing tunes or melodies is founded on the teſtimony of a well-known Italian author, Aleſſandro Taſſoni, who in a book of his writing, entitled Penſieri diverſi, printed at Venice in 1646, ſpeaking of muſic, and firſt of the ancient Greek muſicians, has this remarkable paſſage: 'We may reckon among the moderns, James, king of Scotland, who 'not only compoſed ſacred poems ſet to muſic, but alſo of himſelf 'invented a new, melancholy, and plaintive kind of muſic, different 'from all other. In which he has ſince been imitated by Carlo 'Geſualdo, prince of Venoſa, who in theſe our times has improved 'muſic with new and admirable compoſitions ||.'

'He was expert in gramer, oratry, and poetry, and maid ſae flowand and ſententious 'verſis, apperit weil he was ane natural and borne poete.'

* Buch. Rer. Scot. Hiſt. lib. x. Holinſhed's Hiſt. of Scotland, pag. 384.

† In his Scottiſh Hiſtorical Library, pag. 55.

‡ Tanner includes theſe in his account of his works. Allan Ramſay, in his Ever-Green, and alſo in his own poems, has aſcribed that humourous Scots poem, 'Chriſt's Kirk on the 'Green,' to James I. and in his notes on it has feigned ſome circumſtances to give a colour to the opinion that he was the author of it; but biſhop Tanner, with much better reaſon, gives it to James V. who alſo was a poet.

|| 'Noi ancora poſſiamo connumerar trà noſtri Jacopo Rè di Scozia, che non pur coſe 'ſacre compoſe in canto, ma trouò da ſe ſteſſo una nuoua, muſica lamenteuole, e meſta, 'dif-

That the Scots melodies at the time when they were originally compoſed were committed to writing there can be no doubt; but it is to be feared that there are no genuine copies of any of them now remaining, they having for a ſeries of years been propagated by tradition, and till lately exiſted only in the memory of the inhabitants of that kingdom. Nevertheleſs they ſeem not to have been corrupted, nor to have received the leaſt tincture from the muſic of other countries, but retain that ſweetneſs, delicacy, and native ſimplicity for which they are diſtinguiſhed and admired. Some curious perſons have of late years made attempts to recover and reduce them to writing; and ſuch of them as were ſufficiently ſkilled in muſic, by converſation with the Highlanders, and the aſſiſtance of intelligent people, have been able to reduce a great number of ancient Scots melodies into muſical notes.

There are many fine Scots airs in the collection of ſongs by the well-known Tom Durfey, intitled 'Pills to purge Melancholy,' publiſhed in the year 1720, which ſeem to have ſuffered very little by their paſſing through the hands of thoſe Engliſh maſters who were concerned in the correction of that book; but in the multiplicity of tunes in the Scots ſtyle that have been publiſhed in ſubſequent collections, it is very difficult to diſtinguiſh between the ancient and modern; thoſe that pretend to be poſſeſſed of this diſcriminating faculty aſſert that the following, viz. Katherine Ogie, Muirland Willy, and Cold and Raw *, are of the higheſt antiquity, and that the Laſs of

'differente da tutte' l' altre. Nel che poi è ſtato imitato da Carlo Geſualdo, Prencipe di Ve-
'noſa, che in queſta noſtra età hà illuſtrata anch' egli la muſica con nuoue mirabili in-
'uenzioni.' Lib. X cap. xxiii. Angelo Berardi in his Miſcellanea Muſicale, pag, 50, acquieſces in this relation, and, without citing his authority, gives it in the very words of Taſſoni.

* This laſt air was wrought into a catch by John Hilton, which may be ſeen in his Collection of Catches, publiſhed in 1652. The initial words of it are 'Iſe gae with thee 'my Peggy.' This tune was greatly admired by queen Mary, the conſort of king William; and ſhe once affronted Purcell by requeſting to have it ſung to her, he being preſent: the ſtory is as follows. The queen having a mind one afternoon to be entertained with muſic, ſent to Mr. Goſtling, then one of the chapel, and afterwards ſubdean of St. Paul's, to Henry Purcell and Mrs. Arabella Hunt, who had a very fine voice, and an admirable hand on the lute, with a requeſt to attend her; they obeyed her commands; Mr. Goſtling and Mrs. Hunt ſung ſeveral compoſitions of Purcell, who accompanied them on the harpſichord; at length the queen beginning to grow tired, aſked Mrs. Hunt if ſhe could not ſing the old Scots ballad 'Cold and Raw,' Mrs. Hunt anſwered yes, and ſung it to her lute. Purcell was all the while ſitting at the harpſichord unemployed, and not a little nettled at the queen's preference of a vulgar ballad to his muſic; but ſeeing her majeſty delighted with this tune, he determined that ſhe ſhould hear it upon another occaſion; and accordingly in the next birth-day ſong, viz. that

Peatie's Mill, Tweed-Side, Mary Scot, and Galloway Shiels, though perfectly in the Scots vein, bear the ſignatures of modern compoſition *.

Of the Iriſh muſic, as alſo of the Welſh, alike remarkable with the Scotch for wildneſs and irregularity, but far inferior to it in ſweetneſs of modulation, little is to be met with in the works of thoſe who have written profeſſedly on muſic. Sir James Ware has ſlightly mentioned it in his Antiquities of Ireland, and noted that the Iriſh harp is ever ſtrung with braſs wires. The little that has been ſaid of the Welch muſic is to be found in the Cambriæ Deſcriptio of Silveſter Giraldus †; and mention is made of the Iriſh muſic, as alſo of the Scotch, in the continuation of the Scotichronicon of Johannes De Fordun, cap. xxix. The paſſage is curious, as it contains a compariſon of the muſic of the three countries with each other, and is in theſe words:

'In muſicis inſtrumentis invenio commendabilem gentis iſtius dili-
'genciam. In quibus, præ omni nacione quam vidimus, incomparabi-
'liter inſtructa eſt. Non enim in hiis, ut in Britannicis, quibus aſſueti
'ſumus, inſtrumentis tarda et moroſa eſt modulacio, verum velox & præ-
'ceps, ſuavis tamen & jocunda ſonoritas, miraque in tanta tam præ-
'cipiti digitorum rapacitate muſica proporcio & arte per omnia in-

that for the year 1692, he compoſed an air to the words, 'May her bright example chace 'Vice in troops out of the land,' the baſs whereof is the tune to Cold and raw; it is printed in the ſecond part of the Orpheus Britannicus, and is note for note the ſame with the Scots tune.

* About the year 1730, one Alexander Munroe, a native of Scotland, then reſiding at Paris, publiſhed a collection of the beſt Scotch tunes fitted to the German flute, with ſeveral diviſions and variations, but the ſimplicity of the airs is loſt in the attempts of the author to accommodate them to the ſtyle of Italian muſic.

In the year 1733 William Thompſon publiſhed a collection of Scotch ſongs with the muſic, intitled Orpheus Caledonius; the editor was not a muſician, but a tradeſman, and the publication is accordingly injudicious and very incorrect.

Three collections of Scots tunes were made by Mc Gibbon, a muſician of Edinburgh, and publiſhed about twenty years ago with baſſes and variations; and about the ſame time Mr. Francis Barſanti the father of Miſs Barſanti, of Covent-Garden theatre, an Italian, and an excellent muſician, who had been reſident ſome years in Scotland, publiſhed a good collection of Scots tunes with baſſes of his own compoſition.

† It is ſaid that the Welch muſic is derived from the Iriſh. In the Chronicle of Wales by Caradocus of Lhancarvan, is a relation to this purpoſe, viz. that Griffith Ap Conan, king of North Wales, being by mother and grand mother an Iriſhman, and alſo born in Ireland, carried with him from thence divers cunning muſicians into Wales, who deviſed in a manner all the inſtrumental muſic uſed there, as appears as well by the books written of the ſame, as alſo by the names of the tunes and meaſures uſed among them to this day. Vide Sir James Ware's Antiquities of Ireland, publiſhed by Walter Harris, Eſq. chap. xxv. pag. 184.

'dempni

'dempni, inter criſpatos modulos organaque multipliciter intricata,
'tam ſuavi velocitate, tam diſpari paritate, tam diſcordi concordia
'conſona redditur & completur melodia, ſeu Diateſſerone ſeu Dia-
'pente cordæ concrepent, ſemper tenera Bemol incipiunt, & in Be-
'mol redeunt, ut cuncta ſub jocunda ſonoritatis dulcedine compleantur. tam ſuptiliter modulos intrant & exeunt, ſicque ſubtuſo groſſioris cordæ ſonitu gracilium tinnitus licencius ludunt, latencius delectant, laſciviuſque demulcent, ut pars artis maxima videatur arte
'velari, tamquam ſi lata ferat ars depreſſa pudorem. Hinc accidit,
'ut ea, quæ ſubtilius intuentibus, & artis archana decernentibus, in-
'ternas & ineffabiles comparent animi dilicias, ea non attendentibus,
'ſed quaſi videntibus non videndo, & audiendo non intelligentibus,
'aures pocius onerent quam delectant, & tam confuſo & inordinato
'ſtrepitu invitis auditoribus faſtidia parant tædioſa. Olim dicebatur,
'quod Scocia & Wallia Yberniam in modulis imitari æmula nitebantur diſciplina. Hibernia quidem tantum duobus & delectatur inſtrumentis, cithara viz. & tymphana, Scocia tribus, cythera, tympana & choro, Wallia, cythera, tibiis & choro. Æneis quoque utuntur
'cordis, non de inteſtinis vel corio factis. Multorum autem opinione
'hodie Scocia non tantum magiſtram æquiparavit Hiberniam, verum
'eciam in muſica pericia longe jam prævalet & præcellit. Unde &
'ibi quaſi fontem artis jam requirunt. Hæc ibi. Venerunt itaque
'periciores arte illa de Hibernia & Anglia, & de incomparabili præ-
'cellencia & magiſterio muſicæ artis regiæ admirantes, eidem præ
'ceteris gradum attribuunt ſuperlativum. Ceterum quam diu hujus
'regni orbita volvitur, ejuſdem prædicabilis practica, laudabilis rectoria, & præcellens policia accipient præconii incrementum.'

Towards the beginning of the ſeventeenth century, the principles of harmony being then generally known, and the art of compoſition arrived to great perfection, there appeared a great emulation among the maſters throughout Europe in their endeavours towards the improvement of the ſcience; and to ſpeak with preciſion on the ſubject, it ſeems that the competition was chiefly between the Italians and the Germans. The former of theſe, having Paleſtrina for their maſter, had carried church-muſic to the higheſt degree of perfection; and in the compoſition of madrigals, for elegance of ſtyle, correctneſs of harmony, and in ſweetneſs and variety of modulation, they were hardly equalled by the muſicians of any country. Nevertheleſs it

may

may be ſaid that in ſome reſpects the Germans were their rivals, and, in the knowledge and uſe of the organ, their ſuperiors. This people began very ſoon to diſcover the power and excellence of this noble inſtrument; that it was particularly adapted to muſic in conſonance; that the ſounds produced by it, not like thoſe that anſwer to the touch of a ſtring, were unlimited in their duration; that all thoſe various graces and elegancies with which the muſic of the moderns is enriched, ſuch as fugues, imitative and reſponſive paſſages, various kinds of motion, and others, were no leſs capable of being uttered by the organ, than by a number of voices in concert *; and ſo excellent were the Germans in this kind of performance on the organ, that towards the cloſe of the fifteenth century, they ſeem almoſt to have exhauſted its power; for in the year 1480, we are told that a German, named Bernhard, invented the pedal, thereby increaſing the harmony of the inſtrument by the addition of a fundamental part.

But notwithſtanding the competition above ſpoken of, it ſeems that as the principles of muſic were firſt diſſeminated throughout Europe by the Italians, ſo in all the ſubſequent improvements in practice they ſeemed to give the rule: to inſtance in a few particulars, the church ſtyle was originally formed by them; dramatic muſic had its riſe in Italy; Recitative was invented by the Italians; that elegant ſpecies of vocal compoſition the Cantata was invented by Cariſſimi, an Italian; Thorough-baſs was alſo of Italian original. Theſe conſiderations determine the order and courſe of the preſent narration, and will lead us, after doing juſtice to our own country, by extending the account of Engliſh muſicians to about the cloſe of the ſixteenth century, to exhibit a given ſeries, commencing at that period, of Italian muſicians; interpoſing, as occaſion offers, ſuch eminent men of other countries as ſeem to be entitled to particular notice.

The hiſtory of muſic as hitherto deduced, is continued down to a period, at which the ſcience may truly be ſaid to have arrived

* Milton, who himſelf played on the organ, diſcovers a juſt ſenſe of the nature and uſe of this noble inſtrument in that paſſage of his Tractate on education where he recommends, after bodily exerciſe, the recreating and compoſing the travailled ſpirits of his young diſciples with the ſolemn and divine harmonies of muſic: 'Either while the 'ſkilful organiſt plies his *grave* and *fancied deſcant*, in *lofty fugues*, or the whole ſymphony 'with artful and unimaginable touches adorn and grace the much-ſtudied chords of ſome 'choice compoſer.'

at great perfection. Abroad it continued to be encouraged and to flouriſh; but in this country it was ſo little regarded, as to afford, at leaſt to the profeſſors of it, a ground of complaint that muſic was deſtitute of patronage, and rather declined: the king, James I. was a lover of learning and field recreations; and though he had ſome genius for poetry, he had little reliſh for either muſic or painting. Indeed had his love of muſic been ever ſo great, his own country afforded ſcarce any means of improvement in it; for we read of no eminent Scottiſh muſicians either before or ſince his time. It is true his mother, as ſhe was a very finely accompliſhed woman, was an excellent proficient, and during the time ſhe was in France had contracted a love for the Italian vocal muſic; and it is recorded that upon her return to Scotland ſhe took into her ſervice David Ricci, a native of Turin, who had a very fine baſs voice, to aſſiſt in the performance of madrigals for her own private amuſement: Ricci was ſlain in the preſence of the queen at the time when ſhe was with child of the prince, afterwards James I. after which there was perhaps ſcarce any perſon left in her dominions capable of the office of preceptor to a prince in the ſcience of muſic *.

With reſpect to church-muſic, it is highly probable that James adhered to the metrical pſalmody that had been inſtituted by Calvin, and adopted by many of the reformed churches; and of this his verſion of the Pſalms may be looked upon as ſome ſort of evidence; however upon his acceſſion to the crown of England he was neceſſitated to recognize the form and mode of public worſhip eſtabliſhed in this kingdom.

Notwithſtanding the love which queen Elizabeth bore to muſic, and the affection which ſhe manifeſted for the ſolemn choral ſervice, it ſeems that the ſervants of her chapel experienced the effects of that parſimony, which it muſt be confeſſed was part of her charac-

* Beſides James I. of Scotland, we know of no perſon, a native of that country, who can with propriety be ſaid to have been a muſician; nevertheleſs it is to be obſerved that there is extant in the collection of the author of this work, a manuſcript-treatiſe on muſic, written in the Scottiſh dialect, which appears to have been compoſed by ſome perſon eminently ſkilled in the ſcience. It is of a folio ſize, and is entitled 'The Art of Muſic 'collectit out of all ancient Doctouris of Muſick.' Pr. 'Qwhat is menſural muſick?' It contains the rudiments of muſic, and the precepts of compoſition, with variety of examples, and a formula of the tones; from which circumſtance it is to be conjectured that it was written before the time of the reformation in Scotland.

ter;

ter; they ſollicited for an increaſe of their wages; but neither the merits of Bull nor of Bird, both of whom ſhe affected to admire, nor of Giles, or many other excellent muſicians then in her ſervice, were able to procure the leaſt conceſſion in their favour. Upon her deceaſe they made the like application to her ſucceſſor, having previouſly engaged ſome of the lords of the council to promote it. The event of their joint ſolicitation appears by an entry in the Cheque-book of the chapel-royal, of which the following is a tranſcript *.

5 December, 1604.

The Lo. Charles Haward high admirall
The Lo. Tho. Haward Lo. Chamberlaine
The Lo. Harrie Haward earle of Northampton
The Lo. Cecill vicount Cramborne
The Lo. Knowles treaſurer of houſhold

Be it remembered by all that ſhall ſucceed us, that in the year of our Lord God 1604, and in the ſecond yeare of the reign of our moſt gracious ſovereign Lord JAMES, the firſt of that name, by the grace of God of Great Britaine, France and Ireland, king. After a long and chargeable ſute, continued for increaſe of wages, in the end, by the furtherance of certaine honourable perſons named in the margent, commiſſioners, and by the ſpecial favour and help of the right worſhipful doctor Mountague, deane of the chappel then beinge, and by the great paynes of Leonard Davies, ſubdeane, and of Nathaniel Gyles, then maſter of the children, with other auntients of the place. The king's moſt excellent majeſtie of his royall bountye and regard, pleaſed to add to the late intertainement of the chappell ten pounds per annum to euery man: ſo increaſinge there ſtipends from thirtie to fortie pounds per annum and allſo augmented the twelve childrens allowance from ſix pence to ten pence per diem. And to the ſergeant of the veſtrie was then geuen increaſe of xl. per annum, as to the gent. and the two yeomen and groome of the veſtrie. The increaſe of fower

* This is the augmentation alluded to by Bird in the dedication of his Gradualia, part I. to Henry Howard earl of Northampton, above ſtyled Lo. Harrie Haward, earl of Northampton.

pence per diem as to the twelve children. His royall majeſtie ordayninge that theſe ſeveral increaſes ſhould be payd to the members of the chapell and veſtrie in the nature of bourd wages for ever. Now it was thought meete that ſeeinge the intertainement of the chappell was not augmented of many years by any his majeſties progenitors kinges and quenes raigninge before his highnes, that therefore his kinglie bountie in augmenting the ſame (as is before ſhewed) ſhould be recorded, to be had ever in remembrance, that thereby not onlye wee (men and children now lyveinge) but all thoſe alſo which ſhall ſucceede us in the chappell ſhuld daylye ſee cauſe (in our moſt devoute prayers) humblye to beſeech the devine majeſtie to bleſs his highnes, our gracious queen Ann, prince Henrie, and all and everye of that royal progeine with bleſſings both ſpirituall and temporall, and that from age to age, and everlaſtynglye. And let us all praye Amen, Amen.

Curſed be the partie that taketh this leafe out of this book. Amen.

The names of the Gent. lyveing at the tyme of this augmentation graunted.

Leonard Davies, Subdean.

Chaplaines:
Barthol. Maſon
Antho. Harriſon
Robert Stuckey
Steven Boughton
William Lawes
Antho. Kerbie,

Doctor Bull, Organiſt
Nathaniel Gyles, Maſter of the Children
Thomas Sampſon, Clerke of the Cheque
Robert Stone
Will. Byrde

Rychard Granwell
Crue Sharp
Edmund Browne
Tho. Woodſon
Henrie Eveſeede
Robert Alliſon
Jo. Stevens
Jo. Hewlett
Richard Plumley
Tho. Goolde
Peter Wright
Will. Lawrence
James Davies
Jo. Amerye

Jo. Baldwin
Francis Wyborow
Arthur Cocke
George Woodſon
Jo. Woodſon
Edmund Shirgoold
Edmund Hooper.

The Officers of the veſtrie then were

Ralphe Fletcher, Sergeant
Jo. Patten } Yeomen
Robert Lewis }
Harrye Allred, Groome.

CHAP. II.

THE recreations of the court during the reign of James I. were altogether of the dramatic kind, conſiſting of maſques and interludes, in the compoſing and performance whereof the gentlemen, and alſo the children of the chapel, were frequently employed. Moſt of theſe dramas were written by Ben Jonſon, ſome in the life-time of Samuel Daniel, laureate or court poet; and others after Jonſon, ſucceeded to that employment *.

* The office of Poet Laureate is well known at this time. There are no records that aſcertain the origin of the inſtitution in this kingdom, though there are many that recognize it. The following is the beſt account that can here be given of it. As early as the reign of Henry III. who died in the year 1272, there was a court poet, a Frenchman, named Henry de Avranches, and otherwiſe 'Magiſtro Henrico Verſificator,' Maſter Henry the Verſifier, who from two ſeveral precepts, to be found in Madox's Hiſtory of the Exchequer, is ſuppoſed to have had an aſſignment of an hundred ſhillings a year by way of ſalary or ſtipend. Vide Hiſt. of Engliſh Poetry by Mr. Thomas Warton, vol. I. pag. 47.

In the year 1341 Petrarch was crowned with laurel in the capitol by the ſenate of Rome. After that Frederic III. emperor of Germany, gave the laurel to Conradus Celtes; and ever ſince the Counts Palatine of the empire have claimed the privilege ſolemnly to inveſt poets with the bays.

Chaucer was contemporary with Petrarch, and is ſuppoſed to have become acquainted with him while abroad. Upon his return to England he aſſumed the title of Poet Laureat; and, anno 22 Rich. II. obtained a grant of an annual allowance of wine, as appears by the following docquet:

'Vigeſimo ſecundo anno Richardi ſecundi conceſſum Galfrido Chaucer unum 'dolium vini per annum durante vitâ, in portu civitatis London, per manus 'capitalis pincernæ noſtri.' Vide Fuller's Worthies, 27.

John Kay, in his dedication of the Siege of Rhodes to Edward IV. ſubſcribes himſelf his humble poet laureat; and Skelton, who lived in the reigns of Henry VII. and VIII. ſtyles himſelf Skelton Laureat.

At the beginning of the reign of James I. Samuel Daniel was laureat; but though he was a man of abilities, Jonſon was employed to write the court poems. Upon the death of Daniel, about the year 1619, Jonſon was appointed his ſucceſſor, who before this, viz. in February 1615, had obtained a grant of an annual penſion of one hundred marks.

In

The children of James were well inſtructed in muſic, and particularly in dancing, for their improvement in which latter accompliſhment the king appears to have been very ſolicitous. In a letter from him to his ſons, dated Theobalds, April 1, 1623, now among the Harleian manuſcripts in the Britiſh Muſeum, Numb. 6987. 24, he deſires them to keep up their dancing privately, 'though they whiſtle 'and ſing to one another for muſic.'

Prince Charles was a ſcholar of Coperario, and by him had been taught the Viol da gamba; and though Lilly the aſtrologer, in his character of Charles I. contents himſelf with ſaying that the king was not unſkilful in muſic, the fact is, that he had an excellent judgment in the ſcience, and was beſides an able performer on the above inſtrument *. As to prince Henry, it is highly probable that he had the ſame inſtructor with his brother: of his proficiency little is ſaid in the accounts of his life; but that he was however a lover of muſic, and a patron of men of eminence in the ſcience, may be inferred from the following extract from the liſt of his houſhold eſtabliſhment, as contained in the Appendix to the Life of Henry Prince of Wales, by Dr. Birch.

MUSICIANS.

Dr. Bull	Mr. Ford	Valentine Sawyer
Mr. Lupo	Mr. Cutting	Matthew Johnſon
Mr. Johnſon	Mr. Stinte	Edward Wormall
Mr. Mynors	Mr. Hearne	Thomas Day
Mr. Jones	John Aſhby	Sig. Angelo

In the year 1630, by letters patent of Charles I. this penſion was augmented to one hundred pounds per annum, with an additional grant of one terſe of Canary Spaniſh wine, to be taken out of the king's ſtore of wines yearly, and from time to time remaining, at or in the cellars within or belonging to his palace of Whitehall; and this continues to be the eſtabliſhment in favour of the poet laureate.

Upon theſe grants of wine it may be obſerved that the firſt of the kind ſeems to be that in a pipe-roll Ann. 36 Hen. III. to Richard the king's harper, and Beatrice his wife, in theſe words: 'Et in uno dolio vini empto et dato Magiſtro Ricardo, Cithariſtæ regis 'xl. ſol per Br. Reg. Et in uno dolio empto et dato Beatrici uxori ejuſdem Ricardi.'

* Playford, who had good opportunities of information, ſpeaking of the ſkill in muſic of ſome of our princes, ſays, 'Nor was his late ſacred majeſty and bleſſed martyr king 'Charles the Firſt, behind any of his predeceſſors in the love and promotion of this ſci-'ence, eſpecially in the ſervice of Almighty God, and with much zeal he would hear 'reverently performed, and often appointed the ſervice and anthems himſelf, eſpecially 'that ſharp ſervice compoſed by Dr. William Child, being by his knowledge in muſic a 'competent judge therein; and would play his part exactly well on the baſs-violl, eſpe-'cially of thoſe incomparable fancies of Mr. Coperario to the organ.'

A brief declaration of what yearly penſions, and to whom his highneſs did grant the ſame, payable out of his highneſs's treaſure from the time of his creation until the firſt day of November, 1612.

	£		£
1611 June To John Bull, doctor of muſic	40	To Thomas Ford - -	30
To Robert Johnſon - -	40	To John Aſhby - -	30
To Thomas Lupo - -	40	To Edward Wormall -	20
To John Mynors - -	40	To Matthias Johnſon -	20
To Jonas Wrench - -	40	1611 March To Thomas Ford one of his highneſs's muſicians, by way of increaſe to his former penſion	10
To Thomas Day - -	40		
To Valentine Sawyer -	40		
To Thomas Cutting * -	40	Auguſt. To Jerom Hearne one of his highneſs's muſicians	20
To John Sturte - -	40		

* This Thomas Cutting was an excellent performer on the lute. In the year 1607 he was in the ſervice of the Lady Arabella Stuart, when Chriſtian IV. king of Denmark, begged him of his miſtreſs. The occaſion was probably this: Chriſtian loved the muſic of the lute, and having while in England heard Douland, he obtained permiſſion to take him with him to Denmark; but Douland, after a few years ſtay at Copenhagen, imagining himſelf ſlighted, returned toEngland, and left the king without a luteniſt; in this diſtreſs Chriſtian applied to his ſiſter Ann, the wife of James I. and ſhe, and alſo her ſon prince Henry interceded with the Lady Arabella to part with her ſervant Cutting, and obtained her conſent. It ſeems that Cutting ſtayed in Denmark but little more than four years, for he became a ſervant to Chriſtian about March 1607, and by the above liſt it appears that he was in the ſervice of prince Henry in June 1611. The following are the letters on the ſubject, the originals whereof are among the Harleian MSS. in the Britiſh Muſeum. See the Catalogue, No. 6986. 42, 43, 44.

Anna R.

Wellbeloued couſine Wee greete you hartlye well; Udo Gal, our deere brothers the king of Denmarks gentleman-ſeruant, hath inſiſted with us for the licenſing your ſeruant thomas cottings to depart, but not without your permiſſion, to our brother's ſeruice, and therefore we wryte theſe few lines unto you, being aſſured your H. will make no difficultie to ſatisfie our pleaſure and our deere brother's deſires; and ſo geuing you the aſſurance off our conſtant fauours, with our wiſhes for the conteneuance or conualeſcence of your helth, expecting your returne, we committ your H. to the protection of God. From Whythall, 9 March 1607.

To our moſt honerable and wellbeloved
couſine the Lady Arabella Stuart.

MADAM, the queenes ma hath commaunded me to ſignifie to your La. that ſhee would haue Cutting your La. ſeruant to ſend to the king of Denmark, becauſe he deſyred the queene that ſhe would ſend him one that could play upon the lute, I pray your La. to ſend him back with ane anſwere as ſoon as your La can. I deſyre you to commend me to my lo. and my la. ſhrewſbury, and alſo not too think me any thing the worſe ſeruenere that I write ſo ill, but to ſuſpend your iugement till you come hither, then you ſhall find me, as I was euer,

Your La. louing couſin
and aſſured freind,
HENRY.

A Madame Arbelle
ma Couſine.

May

Before the publication of Morley's Introduction the precepts of muſical compoſition were known but to few, as exiſting only in manuſcript treatiſes, which being looked upon as ineſtimable curioſities, were tranſmitted from hand to hand with great caution and diffidence; ſo that for the moſt part the general precepts of muſic, and that kind of oral inſtruction which was communicated in the ſchools belonging to cathedral churches, and other ſeminaries of muſic, were the only foundation for a courſe of muſical ſtudy; and thoſe who laboured to excel in the art of practical compoſition were neceſſitated either to extract rules from the works of others, or truſt to their own powers in the invention of harmony and melody; and hence it appears that Morley's work could not but greatly facilitate and improve the practice of muſical compoſition. The world had been but a few years in poſſeſſion of Morley's Introduction before Thomas Ravenſcroft, an author heretofore mentioned as the editor of the pſalm-tunes in four parts, thought fit to publiſh a book of his writing with this title: 'A brief diſcourſe of 'the true (but neglected) uſe of charact'ring the degrees by their 'Perfection, Imperfection, and Diminution in Meaſurable Muſicke, 'againſt the common practiſe and cuſtome of theſe times.' Quarto, 1614*.

May it pleaſe your Highneſſe,

I haue receiued your Hs letter whearin I am let to underſtand that the queenes majeſty is pleaſed to command Cuttinge my ſeruant for the king of Denmark; concerning the which your Highneſſe requireth my anſwer to hir Majeſty, the which I have accordingly returned by this bearer, referring him to hir Majeſtys good pleaſure and diſpoſition. And although I may have ſome cauſe to be ſorry to haue loſt the contentment of a good lute, yet muſt I confeſſe that I am right glad to have found any occaſion whearby to expreſſe to her Majeſty and your Highneſſe the humble reſpect which I ow you, and the readineſſe of my diſpoſition to be conformed to your good pleaſures; whearin I have placed a great part of the ſatisfaction which my heart can receive. I have according to your Hs. direction ſignified unto my uncle and aunt of Shrewſbury your Hs gratious vouchſafeing to remember them, who with all duty preſent theyr moſt humble thancks, and ſay they will euer pray for your Hs moſt happy proſperity: and yet my uncle ſaith that he carrieth the ſame ſplene in his heart towards your Hs that he hath ever done. And ſo praying to the Almighty for your Hs felicity I humbly ceaſe. From Sheffeild the 15th of March, 1607.

Your Hs.

To the Prince his Highneſſe. moſt humble and dutifull

ARBELLA STUART.

* In this book it is aſſerted, on the authority of the Præceptiones Muſices Poeticæ ſeu de Compoſitione Cantus of Johannes Nucius, that John Dunſtable, of whom Morley takes notice, and who is alſo herein before mentioned, invented muſical compoſition in parts; and that Franchinus de Colonia invented menſurable muſic. In this latter name Ravenſcroft is miſtaken, for it is to Franco, a ſcholaſtic or profeſſor of Liege that the honour of this invention is due, though it is almoſt univerſally aſcribed to Johannes de Muris.

The author of this book had been educated in St. Paul's choir, under Maſter Edward Pearce, and was not only a good muſician, but a man of conſiderable learning in his faculty the drift of it is to revive the uſe of thoſe proportions, which, becauſe of their intricacy, had long been diſcontinued. To juſtify this attempt, he cites the authority of Franchinus, Glareanus, and Morley; of which latter he ſays that he declared himſelf loth to break the common practice or received cuſtom, yet if any would change that, he would be the firſt that would follow.

This declaration of Morley naturally leads to the queſtion whether, even at the time of his writing his Introduction, any change for the better could have been poſſibly effected; ſince he himſelf has expreſsly ſaid, that of the many authors who had written on menſurable muſic, and particularly on thoſe branches of it, mood, time, and prolation, with their ſeveral varieties, hardly any two of them can be ſaid to tell the ſame tale.

Upon the whole, proportion is a ſubject of mere ſpeculation; and as to practice, there ſeems to be no conceivable kind of proportion but in the preſent method of notation may be ſignified or characterered without regarding thoſe diſtinctions of perfection, imperfection, and diminution of mood, time, and prolation, which this author labours to revive.

To this diſcourſe of Ravenſcroft are added examples to illuſtrate his precepts, expreſſed in the harmony of four voices, concerning the 'Pleaſure of 5 uſual recreations, 1. Hunting, 2. Hawking, 3. Danc-'ing, 4. Drinking, 5. Enamouring *.'

In the year 1603 Thomas Robinson publiſhed a book intitled 'The ſchool of muſicke, the perfect method of true fingering the 'lute, Pandora, Orpharion, and Viol da Gamba.' It is a thin folio, and merits to be particularly noticed in this place. The ſtyle of it is

ris. With regard to the antiquity of muſical compoſition in parts, Morley had his doubts about it, and declares his inability to trace it much farther back than the time of Franchinus; who lived ſome years after Dunſtable; and as to ſymphoniac muſic in general, there is no concluſive evidence that it exiſted before the time of Bede; and it is highly probable that it had its origin in that practice of extemporary deſcant deſcribed by Giraldus Cambrenſis, and mentioned in the preceding volume of this work.

* This Thomas Ravenſcroft was alſo the author of a collection of ſongs intitled 'Meliſ-'mata, Muſical Phanſies fitting the Court, Citie, and Countrey-Humours, to 3. 4. and '5 voyces,' publiſhed in the year 1611.

is remarkably quaint, and it is written, as the author expreſſes it, 'dialoguewiſe, betwixt a knight who hath children to be taught, 'and Timotheus who ſhould teach them.'

After a general eulogium on muſic, the author proceeds to his directions for playing on the lute, beginning with an explanation of that method of notation peculiar to it, called the Tablature, the precepts whereof ſeem to be nearly the ſame with thoſe contained in the book of Adrian le Roy, an account whereof has herein before been given. Theſe are ſucceeded by a collection of eaſy leſſons for the lute, and theſe latter by what the author calls rules to inſtruct you to ſing, and a few pſalm-tunes ſet in Tablature for the viol da gamba. This book of Robinſon may be deemed a curioſity, as it tends to explain a practice which the maſters of the lute have ever ſhewn an unwillingneſs to divulge.

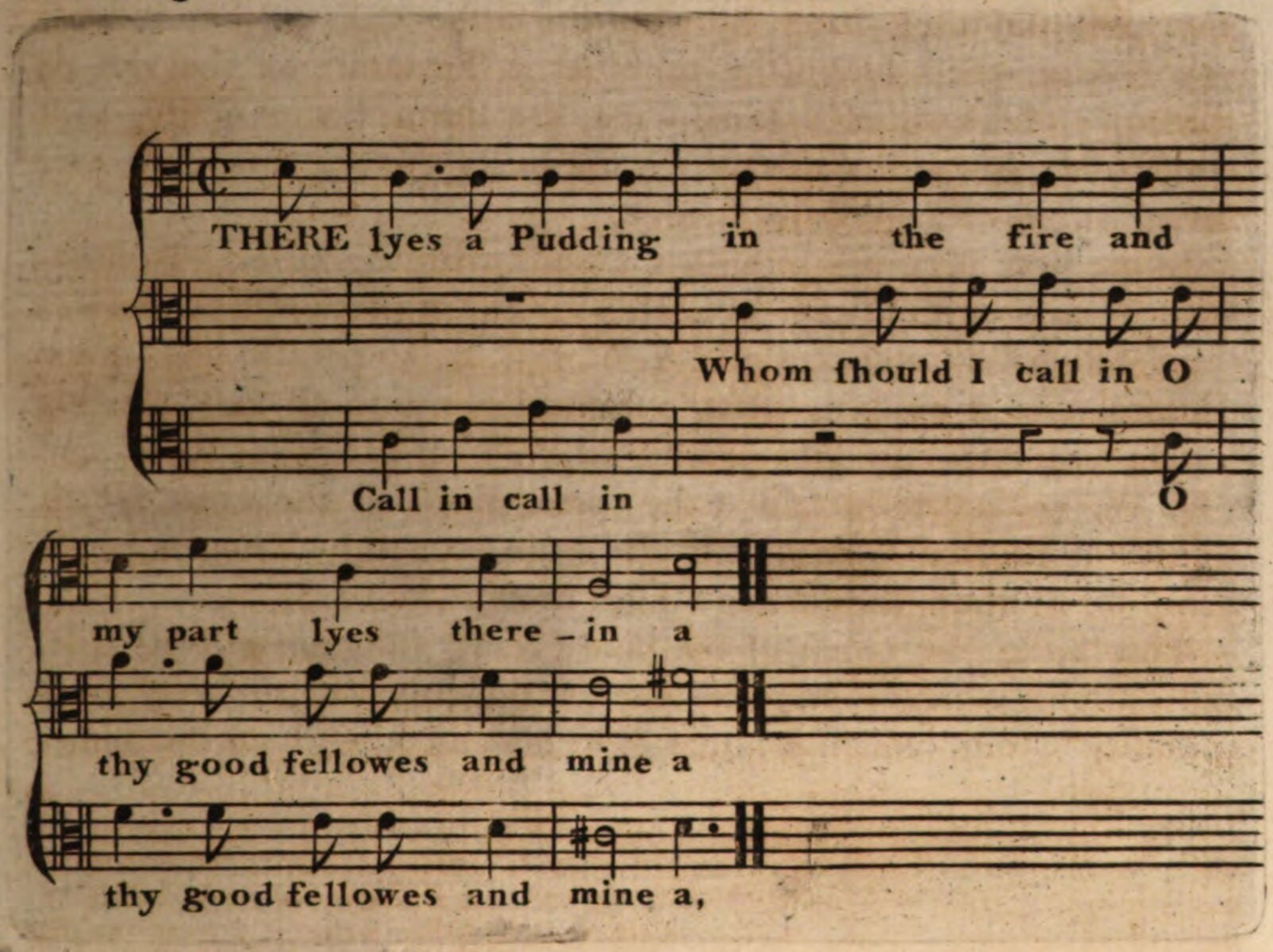
In the year 1609 was publiſhed a book with this title: 'Pammelia, Muſicks Miſcellanie, or mixed varietie of pleaſant Roundelayes 'and delightful Catches of 3. 4. 5. 6. 7. 8. 9. 10 parts in one. None 'ſo ordinarie as muſical, none ſo muſical as not to all very pleaſing 'and acceptable. London printed by William Barley for R. B. and 'H. W. and are to be ſold at the Spread Eagle at the great North 'doore of Paules.' Quarto. It was again printed by Thomas Snodham, for Mathew Lownes and John Browne in 1618.

This book, the oldeſt of the kind extant, fully anſwers its title, and contains a great number of fine vocal compoſitions of very great antiquity *, but, which is much to be lamented, without the names

* The words to theſe compoſitions are for the moſt part on ſubjects of low humour, of which ſpecimens are inſerted in vol. II. book III. chap. 10. and here it may be obſerved that it was formerly a practice with the muſicians to ſet the cries of London to muſic, retaining the very muſical notes of them. In the collection entitled Pammelia, is a round to the cry of New oyſters, Have you any wood to cleave? Orlando Gibbons ſet muſic of four parts to the Cries in his time, among which is one of a play to be acted by the ſcholars of our town; Morley ſet thoſe of the Milliners' Girls in the New Exchange in the Strand, built in the reign of James I. and pulled down about thirty years ago: and among others equally unknown to the preſent times, theſe occur: Italian Falling Bands, French Garters, Roman Gloves, Rabatos, a kind of ruffs, Siſter's, i. e. Nun's Thread, Slick-ſtones, Poking-ſticks, theſe were made taper, and were of uſe to open and ſeparate the plaits of thoſe great ruffs then in faſhion. In a play called Tarquin and Lucrece, theſe cries occur, a Marking-ſtone, Bread and Meat for the poor Priſoners, Rock-Samphire, a Haſſoc for your Pew, or a Peſocke to thruſt your feet in, Lanthorne and Candle-light, with many others.

The cries of London in the time of Charles II. differed greatly from thoſe of the preceding reigns; that of a Merry new Song, in the ſet of Cries deſigned by Lauron, and engraved

of the authors. Among the Rounds is the ſong mentioned in the character of Mr. William Haſtings, written by the firſt earl of Shafteſbury, and printed in Peck's Collection of curious hiſtorical Pieces, No. xxxiii. concerning which it is firſt to be obſerved, that, among numberleſs other ſingularities reſpecting the diet and manner of living of this perſon, it is in the character ſaid that he never wanted a London Pudding, and always ſung it in with 'My pert eyes 'therein-a;' abſolute nonſenſe! which the ſong itſelf here given will ſet to rights.



A few rounds from this collection are inſerted by way of example of canons in the uniſon, in vol. II. book III. chap. 10. theſe that follow are of the ſame kind of compoſition, but to words of a different import.

engraved by Tempeſt, is a novelty, as the ſinging of ballads was then but lately become an itinerant profeſſion. The ancient printed ballads have this colophon: 'Printed 'by A. B. and are to be ſold at the ſtalls of the Ballad-ſingers;' but Cromwell's ordinance againſt ſtrolling fidlers, printed in Scobel's collection, ſilenced theſe, and obliged the ballad-ſingers to ſhut up ſhop.

ORA - - - - - - - - - - - - - - - et la - bo -

- - - - - - - - - et la - bo - ra et la - bo -

- et la - bo - ra et la - - bo ra

ra et la - - bo ra Ora - - - - -

ra et la - - bo - ra Ora - - - - -

- ra Ora - - - - - - - - - - -

Ora - - - - - - - - - - - - et la - bo -

- - - - - - - - et la - bo - ra et la - - bo - ra

MI - - - SE - RE - RE mei - - De - - us

fe - cun - - - - - - - - - - - - - - - dum mag -

nam mi - fe - ricordi - - - - - - am tu - am -

- - mi - fe - ricordiam tu - - - - - am

IN te Do - - mi - ne ſpe - - ra - - - vi

non - - - - - - - - confun - der in eter -

num In te Do - mi - ne ſpe - - ravi non

confun - - - der in e - - - - ter - - num

EX - - - AU - DI Do - - mi -

ne O - - ra - - - - - - - - -

- ti - - - - - - - o - - - - - -

nem me - - - am

QUIC - QUID pe - - ti - - e - - ri -

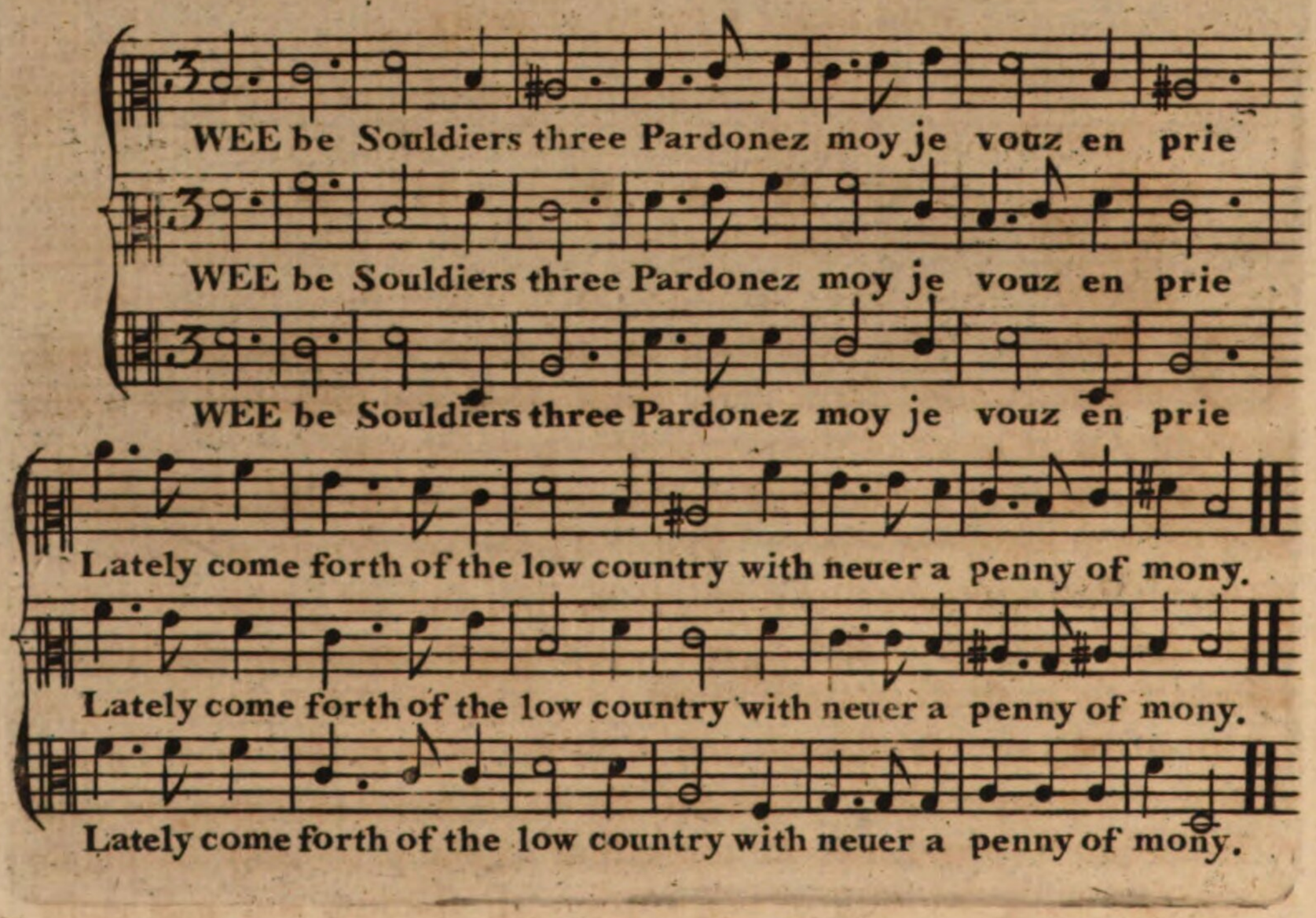
tis Pa - - - - - - - - - - -

trem in no - mine me -

- o dabit vo - - bis

In the ſame year was publiſhed ‘ Deuteromelia, or the ſecond part ‘ of Muſick's Melodie, or melodious Muſicke of pleaſant Roundelaies, K. H. mirth or Freemens Songs *, and ſuch delightful ‘ Catches, Qui canere poteſt canat, Catch that catch can. London, ‘ printed for Thomas Adams, dwelling in Paules church-yard, at ‘ the ſign of the White Lyon, 1609.’

In this collection there are comparatively but few rounds or catches, it conſiſting chiefly of ſongs for three voices, in which all the ſtanzas, are ſung to the ſame tune like this, which is one of them.



* Of this term, FREEMEN's SONGS no other interpretation can here be given than that of Cotgrave in his Dictionary, where it is uſed to explain the words Verilay and Round; and Verilay is elſewhere, by the ſame author, given as the ſignification of the word VAUDEVILLE, a country ballad or ſong, a Roundelay; from Vaudevire, a Norman town, wherein Olivier Baſſell, the firſt inventor of this kind of air, dwelt. For the meaning of the letters K. H. we are yet to ſeek.

2. Here good fellow I drinke to thee,
Pardonez moy je vouz en prie:
To all good fellowes where euer they be,
with neuer a penny of mony.

3. And he that will not pledge me in this,
Pardonez moy je vouz en prie:
Payes for the ſhot what euer it is,
with neuer a penny of mony.

4. Charge it againe boy, charge it againe,
Pardonez moy je vouz en prie:
As long as there is any incke in thy pen,
with neuer a penny of mony.

CHAP. III.

OF muſicians who flouriſhed in or about the reign of James I. not heretofore particularly mentioned, the following is a liſt, including in it notes of their reſpective publications.

JOHN AMNER, bachelor of muſic, organiſt of the cathedral church of Ely, and maſter of the children. There are extant of his compoſition, Sacred Hymns, of three, four, five, and ſix parts, for voices and viols, quarto, Lond. 1615; and ſome anthems, the words whereof are in Clifford's collection.

JOHN ATTEY, gentleman and practitioner in muſic, was the author of a work entitled, 'The firſt Booke of Ayres of four parts with 'Tablature for the Lute, ſo made that all the parts may be plaide 'together with the lute, or one voyce with the lute and baſs violl.' Fol. Lond. 1622.

JOHN BARTLETT, gentleman, and practitioner in the art of muſic, was the author of a work with this title, 'A Book of Ayres with 'a triplicitie of muſicke, whereof the firſt part is for the lute or Or-'pharion, and the viol da Gamba, and 4 parts to ſing. The ſecond 'is for trebles to ſing to the lute and viole; the third part is for the 'lute and one voyce, and the viole da Gamba.' Fol. Lond. 1606.

THO-

THOMAS BREWER, educated in Chriſt's Hoſpital London, and bred up to the practice of the viol, compoſed many excellent Fantaſias for that inſtrument, and was the author of ſundry rounds and catches, printed in Hilton's collection, as alſo of a celebrated ſong to the words 'Turn Amarillis to thy ſwain,' publiſhed in the earlier editions of Playford's Introduction, in two parts, and in his Muſical Companion, printed in 1673, in three, and thereby ſpoiled, as ſome of the muſicians of that day have not ſcrupled in print to aſſert.

THOMAS CAMPION was the author of two books of Airs of two, three, and four parts. Wood, in the Faſti Oxon. vol. I. col. 229, ſtyles him an admired poet and muſician, adding that Camden mentions him together with Spenſer, Sidney, and Drayton. In Ferabosco's Aires, publiſhed in 1609, are commendatory verſes ſigned Thomas Campion Dr. of Phyſic; there are alſo prefixed to Coriate's Crudities certain Latin verſes by the ſame perſon, who is there ſtyled Medicinæ Doctor. Farther, the entertainment at the nuptials of Car with the lady Frances Howard, appears to have been written by Dr. Thomas Campion; there is alſo in the Bodleian library a book entitled 'Obſervations on the Art of Engliſh Poeſy,' printed in 1602, by Thomas Campion, 12mo. Again, there is extant a work entitled 'Songs 'bewailing the untimely death of Prince Henry,' written by Dr. Thomas Campion, and ſet to the viol and lute by Coperario. Lond. 1613, folio. The ſame perſon was alſo the author of 'A new way 'of making fowre parts in Counterpoint by a moſt familiar and infallible rule,' octavo, printed without a date, but dedicated to 'Charles prince of Great Brittaine *.' This tract, but under the title of the 'Art of Deſcant, or compoſing of Muſick in parts, with 'annotations thereon by Mr. Chriſtopher Simpſon,' is publiſhed by way of Appendix to the earlier editions of Playford's Introduction. Wood mentions a Thomas Campion of Cambridge, incorporated maſter of arts of Oxford, anno 1624, clearly a different perſon from him abovementioned; but, which is ſtrange, he does not ſo much as hint that Campion the poet and muſician was a graduate in any faculty of either univerſity.

* The proof of that ſingular fact that Campion was a doctor in phyſic, and not, as ſome have imagined, a doctor in muſic, might be reſted on the particulars abovementioned; but the dedication to this tract fixes it beyond doubt: for the author, after declaring himſelf to be a phyſician by profeſſion, apologizes for his offering 'a worke of muſicke to his 'Highneſſe by the example of Galen,' who he ſays became an expert muſician, and would 'needes apply all the proportions of muſic to the uncertaine motions of the pulſe.'

WIL-

WILLIAM CORKINE publiſhed 'Ayres to ſing and play to the Lute 'and Baſſe Violl, with Pavins, Galliards, Almaines, and Corantes 'for the Lyra-Violl. Fol. Lond. 1610.' In 1612 he publiſhed a ſecond part of this work.

JOHN DANYEL, M. B. of Chriſt-Church, 1604. He was the author of 'Songs for the Lute, Viol, and Voice, in folio, Lond. 1606, and is ſuppoſed to be the brother of Samuel Daniel the poet laureate and hiſtorian, and the publiſher of his works in 1623.

ROBERT DOWLAND, ſon of John, was the author of a work entitled A Muſical Banquet, folio, printed in 1610.

MICHAEL EST, bachelor of muſic, and maſter of the choriſters of the cathedral church of Litchfield, was the author of ſundry collections of Madrigals, and other vocal compoſitions, and of a madrigal of five parts, printed in the Triumphs of Oriana. His publications are much more numerous than thoſe of any author of his time: one of them, entitled 'The ſixt Set of Bookes, wherein are Anthemes 'for Verſus, and Chorus of 5 and 6 parts; apt for Violls and Voices,' is dedicated to Williams, biſhop of Lincoln, and lord keeper, with an acknowledgment of his beneficence in granting to the author an annuity for his life. It ſeems by the epiſtle that Eſt was an abſolute ſtranger to the biſhop, and that his lordſhip was moved to this act of bounty by the hearing of ſome motets of Eſt's compoſition. It is probable that this perſon was the ſon of that Thomas Eſt who firſt publiſhed the Pſalms in parts, and other works, aſſuming in many of them the name of Snodham, and the brother of one John Eſt a barber, famous for his ſkill on the Lyra-Viol.

JOHN EARSDEN, together with George Maſon, compoſed the muſic in a work entitled 'The Ayres that were ſung and played at 'Brougham caſtle in Weſtmoreland, in the King's entertainment, 'given by the right honourable the Earle of Cumberland, and his 'right noble ſonne the Lord Clifford.' Fol. Lond. 1618.

THOMAS FORD, the name of this perſon occurs in the liſt already given of Prince Henry's muſicians, and alſo in certain letters patent purporting to be a grant of penſions or ſalaries to ſundry of the king's muſicians, 2 Car. I. herein after inſerted. He was the author of a work entitled 'Muſicke of ſundre kindes, ſet forth in 'two books, the firſt whereof are Aires for 4 voices to the Lute, 'Orpherion, or Baſſe Viol, with a dialogue for two voices and two

'baſſe-viols in parts, tunde the lute-way. The ſecond are Pauens, 'Galiards, Almaines, Toies, Jiggs, *Thumpes* *, and ſuch like, for 'two baſſe Viols the liera-way, ſo made as the greateſt number may 'ſerve to play alone, very eaſy to be performed.' Fol. Lond. 1607. The ſame Thomas Ford was the author of ſome Canons or Rounds, printed in John Hilton's collection.

EDMUND HOOPER, organiſt of Weſtminſter abbey, and a gentleman of the chapel royal, where he alſo did the duty of organiſt. He was one of the authors of the Pſalms in four parts, publiſhed in 1594, and of ſundry anthems in Barnard's Collection. He died July 14, 1621.

ROBERT JONES ſeems to have been a voluminous compoſer; two of the works publiſhed by him are ſeverally intitled 'A muſical 'Dreame, or the fourth booke of Ayres; the firſt part for the 'Lute, two voices, and the Violl da Gamba; the ſecond part is 'for the Lute, the Violl, and four voices to ſing; the third part is 'for one voyce alone, or to the Lute, the baſſe Viol, or to both if 'you pleaſe, whereof two are Italian ayres.' Fol. Lond. 1609. 'The Muſes Gardin for delights, or the fift booke of Ayres onely for 'the Lute, the baſſe Violl, and the voyce.' Fol. Lond. 16 .

Sir WILLIAM LEIGHTON, Knight, one of the honourable band of gentlemen penſioners, publiſhed in 1614, 'The Tears or Lamen-'tations of a ſorrowful Soul, compoſed with muſical ayres and ſongs 'both for voices and divers inſtruments.' Theſe are compoſitions by himſelf and other authors, of whom an account has already been given.

JOHN MAYNARD, a luteniſt, was the author of a work with this title, 'The XII Wonders of the World, ſet and compoſed for the 'violl de gambo, the lute, and the voyce, to ſing the verſe, all three 'jointly, and none ſeueral: alſo leſſons for the lute and baſe violl to 'play alone: with ſome leſſons to play Lyra-wayes alone, or if you

* The word *Dump*, beſides ſorrow and abſence of mind, which are the two ſenſes which Dr. Johnſon gives of it in his Dictionary, has alſo another, which has eſcaped him, viz. a melancholy tune; or, as Mr. Steevens, in a note on a paſſage in Romeo and Juliet, act IV. ſcene v. conjectures, an old Italian dance; and conſidering the very licentious ſpelling of the time when this collection of Ford was printed, a ſuſpicion might ariſe that the word *Thumpe* here noted was no other than the word *Dump*; but upon looking into the book, an air occurs, viz. the eleventh, wherein by a marginal note the performer on the lute is directed wherever he meets with one or two points under the letter a, which in the Tablature denotes an open ſtring, to *thump* it with the firſt or ſecond finger of the left hand: the uſe and effect of this ſtrange practice is beſt known to the performers on the lute.

'will

'will to fill up the parts with another violl ſet lute-way, newly com-
'poſed by John Maynard, luteniſt at the famous ſchoole of St. Ju-
'lian's in Hartfordſhire.' Fol. Lond. 1611. Theſe twelve wonders are ſo many ſongs exhibiting the characters of a courtier, a divine, a ſoldier, a lawyer, a phyſician, a merchant, a country gentleman, a bachelor, a married man, a wife, a widow, and a maid.

GEORGE MASON, ſee JOHN EARSDEN.

WILLIAM MEREDITH, organiſt of New College, Oxon. by Wood in his Hiſt. et Antiquit. Univ. Oxon. lib. II. pag. 157, ſtyled 'Vir pius et facultate ſua peritiſſimus,' is there ſaid to have died anno 1637.

JOHN MUNDY, one of the organiſts of queen Elizabeth's chapel, and alſo one of the organiſts of the free chapel of Windſor, was admitted to his bachelor's degree at Oxford in 1586, and to that of doctor in 1624. In the place of organiſt of Windſor he was the immediate ſucceſſor of John Marbeck, of whoſe ſufferings for religion, and providential eſcape from the flames, an account has herein before been given *. He was deeply ſkilled in the theory and practice of muſic, and publiſhed Songs and Pſalms compoſed into three, four, and five parts, Lond. 1594; and was alſo the author of ſundry anthems, the words whereof are printed in Clifford's Collection; and of a madrigal in the Triumphs of Oriana. He died anno 1630, and was buried in the cloiſter of St. George's chapel at Windſor.

WILLIAM MUNDY. Of this perſon Wood barely makes mention; he ſtyles him one Will. Mundy, a noted muſician, a compoſer of ſervices and anthems, but no graduate. However it has been diſcovered that he was a compoſer as early as the year 1591, and was nevertheleſs the ſon of the former. In certain verſes at the end of Baldwin's MS. cited in vol. III. pag. 292, containing the names of the ſeveral authors, whoſe compoſitions are therein inſerted are theſe lines:

I will begine with white, ſhepper, tye, and tallis,
Parſons, gyles, mundie th'oulde one of the queenes pallis,
mundie ponge, th'oulde man's ſon - - - - -

* Marbeck is conjectured to have died about the year 1585. He had a ſon named Roger, a canon of Chriſt-Church, Athen. Oxon. vol. I. col. 152, and provoſt of Oriel college, and the firſt ſtanding or perpetual orator of the univerſity, and who in 1573 was created doctor in phyſic, and afterwards was appointed firſt phyſician to queen Elizabeth. He died in 1605, and, as Wood conceives, was buried in the church of St. Giles without Cripplegate, London, in which pariſh he died. Faſti Oxon. vol. I. col. 109.

The

The old Mundy of the queen's palace was undoubtedly John, for in the Faſti, vol. I. col. 131, he is ſaid to have been in 1586, or afterwards, one of the organiſts of her majeſty's chapel; and Mundy the young is above expreſsly ſaid to be the old man's ſon, and there are ſeveral compoſitions in Baldwin's MS. with the name Will. Mundie to them. The deduction from theſe particulars is, that William Mundy was the ſon of Dr. John Mundy, one of the organiſts of queen Elizabeth's palace, or more properly of her royal chapel at Whitehall, and alſo organiſt of the chapel of St. George at Windſor. The name Will. Mundy is ſet to ſeveral anthems in Barnard's Collection, and, by a miſtake, which Dr. Aldrich was at the pains of detecting, to that anthem of king Henry VIII. before-mentioned, 'O God the 'maker of all things.'

MARTIN PIERSON or PEARSON, was maſter of the choriſters at St. Paul's at the time when John Tomkins was organiſt there; he took his degree of bachelor in his faculty in 1613; and in 1630 publiſhed a work with this ſingular title, 'Mottects, or grave Chamber 'Muſique, containing Songs of fiue parts of ſeuerall ſorts, ſome ful, 'and ſome verſe and chorus, but all fit for voyces and vials, with an 'organ part; which for want of organs may be performed on Virgi-'nals, Baſe-Lute, Bandora or Iriſh harpe. Alſo a Mourning Song of 'ſixe parts for the Death of the late Right Honorable Sir Fulke Grevil, 'Knight, compoſed according to the rules of art by M. P. batchelor 'of muſique, 1630.' He died about the latter end of 1650, being then an inhabitant of the pariſh of St. Gregory, near the ſaid cathedral, and was buried at St. Faith's church adjoining. He bequeathed to the poor of Marſh, in the pariſh of Dunnington, in the Iſle of Ely, an hundred pounds, to be laid out in a purchaſe for their yearly uſe.

FRANCIS PILKINGTON, of Lincoln college, Oxford, was admitted a bachelor of muſic anno 1595. He was a famous luteniſt, and one of the cathedral church of Chriſt in the city of Cheſter. Wood ſays he was father, or at leaſt near of kin to Thomas Pilkington, one of the muſicians of queen Henrietta Maria, celebrated in the poems of Sir Aſton Cokaine. See vol. III. page 345. He was the author of 'The firſt booke of Songs or Ayres of 4 parts, with Tablature for 'the lute or Orpherion, with the Violl da Gamba.' Fol. Lond. 1605.

PHI-

PHILIP ROSSETER; this perſon was the author of a work intitled 'A booke of Ayres ſet foorth to be ſang to the Lute, Orpherian, and 'baſe Violl, by Philip Roſſeter, luteniſt, and are to be ſolde at his 'houſe in Fleet-ſtreet, neere to the Grayhound.' Fol. Lond. 1601. In the preface to this book the author expreſſes in a humourous manner his diſlike of thoſe 'who to appeare the more deepe and ſingular in 'their judgment, will admit of no muſicke but that which is long, 'intricate, bated with fugue, chained with ſycopation, and where 'the nature of the word is preciſely expreſt in the note, like the old 'exploded action in comedies, when if they did pronounce *Memini*, 'they would point to the hinder part of their heads; if *Video*, put 'their finger in their eye.'

WILLIAM STONARD, organiſt of Chriſt-Church Oxon. and created doctor in muſic anno 1608. Beſides certain anthems, the words whereof are in Clifford's Collection, he was the author of ſome compoſitions communicated by Walter Porter to Dr. John Wilſon, muſic-profeſſor at Oxford, to be repoſed and kept for ever among the archives of the muſic-ſchool. Dr. Stonard was a kinſman either of Dr. Wilſon or Porter; but Wood's account of him is ſo ambiguouſly worded, that this circumſtance will apply to either.

NICHOLAS STROGERS, an organiſt temp. James I. ſome ſervices of his are to be found in Barnard's Collection.

JOHN WARD was the author of a ſervice and an anthem in Barnard's Collection, and alſo of Madrigals to three, four, five, and ſix voices; and a ſong lamenting the death of Prince Henry, printed in 1613, and dedicated to Sir Henry Fanſhaw, by whom he was highly favoured.

MATTHEW WHITE, of Chriſt-Church college, Oxon. accumulated doctor in muſic in 1629; the words of ſome anthems compoſed by him are in Clifford's Collection: there was alſo a Robert White, an eminent church muſician, the compoſer of ſeveral anthems in Barnard's Collection. Morley celebrates one of this name, but whether he means either of theſe two perſons, cannot be aſcertained.

WILLIAM HEYTHER

MUS. DOCT. OXON.

MDCXXII.

From an original Painting in the Music-School, Oxford.

About the end of James the First's reign, to ſpeak of the progreſs of it in this country, muſic received a new and very valuable acquiſition in the foundation of a muſic lecture in the univerſity of Oxford by Dr. WILLIAM HEYTHER *; the occaſion whereof was this: he was an intimate friend of the famous Camden, who having a few years before his deceaſe determined to found a hiſtory-lecture in the ſame univerſity, ſent his friend Mr. Heyther with the deed of endowment

* His name of his own ſignature in the cheque-book is ſpelt HEYTHER, notwithſtanding which it is frequently ſpelt Heather, and that even by Camden himſelf.

dowment properly executed to the vice-chancellor Dr. Piers; this was on the ſeventeenth day of May, 1622; and Mr. Heyther having for ſome years before applied himſelf to the ſtudy of muſic, and ſignified an intention to be honoured with a degree in that faculty, he, together with his friend Mr. Orlando Gibbons, were ſuffered to accumulate the degrees both of bachelor and doctor in muſic; and on the next day, viz. the eighteenth of May 1622, they were both created doctors *.

It ſeems that there was at Oxford a profeſſorſhip or muſic-lecture founded by king Alfred, but how endowed does not at this diſtance of time clearly appear, and we find it continued till after the Reſtoration; for Anthony Wood, in his life, has given the ſucceſſion of muſic-lecturers, as he terms them, from the year 1661 to 1681; but by his liſt of their names it does not ſeem that any of them were muſicians; and perhaps the reading of the old lecture was a matter of form, and calculated merely to preſerve the ſtation of muſic among the liberal ſciences. As to that of Dr. Heyther, it was both theoretic and practical, as appears by the following account of the circumſtances of its foundation, extracted from the books of the univerſity.

'This matter was firſt moved and propoſed in a convocation held 'the 5th May, 1626, and afterwards agreed upon by the delegates, 'and publiſhed in the convocation-houſe, as approved by them, to-'gether with Dr. Heyther's orders about it the 16th of November

* By the Faſti Oxon. vol. I. Col. 222, it appears that Wood had ſearched in vain to find out whether Orlando Gibbons had been admitted to any degree in muſic or not; but the following letter from Dr. Piers to Camden, in the Collection of Epiſtles to and from Camden, publiſhed by Dr. Thomas Smith in 1691, pag. 329, is deciſive of the queſtion, and proves that Heyther and Gibbons were created doctors on the ſame day, viz. May 18, 1622.

CCLXIII.

G. Pierſius. G. Camdeno.

'Worthy Sir,

'The univerſity returns her humble thanks to you with this letter. We pray for your 'health and long life, that you may ſee the fruits of your bounty. We have made 'Mr. Heather a doctor in muſic; ſo that now he is no more Maſter, but Doctor 'Heather; the like honour for your ſake we have conferred upon Mr. Orlando Gibbons, 'and made him a doctor too, to accompany Dr. Heather. We have paid Mr. Dr. Hea-'ther's charges for his journey, and likewiſe given him the Oxford courteſie, a pair of 'gloves for himſelf, and another for his wife. Your honour is far above all theſe things. 'And ſo deſiring the continuance of your loving favour to the univerſity, and to me your 'ſervant, I take my leave.

'Oxon, 18 May 1622. Yours ever to be commanded,

'WILLIAM PIERS.'

'Mr. Whear ſhall make his oration this term; and I ſhall write to you from time 'to time what orders the univerſity will commend unto your wiſdom concerning 'your hiſtory-lecture.'

'the

'the ſame yeare; by his deed, bearing date 20 Feb. 2 Cha. I. he 'gave to the univerſity for ever an annuity or yearly rent charge of '16l. 6s. 8d. iſſuing out of divers parcells of land, ſituate and being 'within the pariſh of Chiſlehurſt in Kent, whereof 13l. 6s. 8d. is to 'be employed in the muſic-maſter's wages, out of which he is to re-'pair the inſtruments and find ſtrings; and the other 3l. is to be 'employed upon one that ſhall read the theory of muſic once every 'term, or oftner, and make an Engliſh muſic-lecture at the Act time. 'Unto which 3l. Dr. Heyther requiring the ancient ſtipend of 40s. 'that was wont yearly to be given to the ordinary reader of muſic, to 'be added, or ſome other ſum equivalent thereunto, the univerſity 'thereupon agreed in a convocation that the old ſtipend of the morall 'philoſophie reader, which was 45s. ſhould be continued to the mu-'ſic-reader, and ſo by that addition he hath 5l. 5s. yearly for his 'wages *.' The firſt profeſſor under this endowment was Richard Nicholſon, bachelor of muſic, and organiſt of Magdalen College.

The right of electing the profeſſor is in the vice-chancellor, the dean of Chriſt-Church, the preſident of Magdalen College, the warden of New College, and the preſident of St. John's.

It further appears by the univerſity books, that Dr. Heyther's profeſſor was required to hold a muſical praxis in the muſic-ſchool every Thurſday afternoon, between the hours of one and three, except during the time of Lent; to promote which he gave to the univerſity an harpſicon, a cheſt of viols †, and divers muſic-books both printed and written.

It is highly probable that Dr. Heyther was moved to this act of beneficence by Camden, who having been a choriſter at Magdalen college Oxford, may be ſuppoſed to have retained a love for muſic; and that Camden had a great aſcendant over him, might be inferred from the intimate friendſhip that ſubſiſted between them for many years. They had both employments that obliged them to a reſidence in Weſtminſter; for Camden was maſter of Weſtminſter-ſchool, and Heyther a gentleman of the king's chapel. In town they lived in the ſame houſe; and when in 1609 a peſtilential diſeaſe having reached the houſe next to Camden and himſelf, Camden was ſeized with it, he retired to the houſe of his friend

* This ſtipend was afterwards augmented by Nathaniel Lord Crew, biſhop of Durham.

† A CHEST or ſet OF VIOLS conſiſted of ſix viols, which were generally two baſſes, two tenors, and two trebles, each with ſix ſtrings; they were the inſtruments to which thoſe compoſitions called Fantaſias were adapted. A more particular deſcription of a cheſt of viols will be given hereafter.

Hey-

Heyther at Chiſlehurſt, and by the help of Dr. Gifford, his phyſician, was cured. But of the friendly regard which Camden entertained for Dr. Heyther, he gave ample teſtimony, by appointing him executor of his will; and in the deed executed by Camden on the nineteenth day of March, 1621-2, containing the endowment of his hiſtory-lecture at Oxford, the grant thereby made of the manor of Bexly in Kent, is ſubjected to a proviſo that the profits of the ſaid manor, eſtimated at 400l. a year, ſhould be enjoyed by Mr. William Heyther, his heirs and executors, for the term of ninety-nine years, to commence from the death of Mr. Camden, he and they paying to the hiſtory profeſſor 140l. per annum; at the expiration of which term the eſtate was to veſt in the univerſity. Biogr. Brit. CAMDEN, 133, in not.

It has been doubted whether Heyther had any ſkill in muſic or not, but it appears that he was of the choir at Weſtminſter, and that on the twenty-ſeventh day of March, 1615, he was ſworn a gentleman of the royal chapel. Farther, it appears by the Faſti Oxon. that on the fifth day of July, 1622, a public diſputation was propoſed, but omitted to be held between him and Dr. Nathaniel Giles on the following queſtions: 1. Whether diſcords may be allowed in muſic? Affirm. 2. Whether any artificial inſtrument can ſo fully and truly expreſs muſic as the natural voice? Negat. 3. Whether the practice be the more uſeful part of muſic, or the theory? Affirm.

That he had little or no ſkill in practical compoſition may fairly be inferred from a particular which Wood ſays he had been told by one or more eminent muſicians, his contemporaries, viz. that the ſong of ſix or more parts, performed in the Act for Heyther, was compoſed by Orlando Gibbons *.

Dr. Heyther was born at Harmondſworth in Middleſex; he died the latter end of July, 1627, and was buried on the firſt of Auguſt in the broad or ſouth aile, joining to the choir of Weſtminſter abbey. He gave to the hoſpital in Tothill-Fields, Weſtminſter, one hundred pounds, as appears by a liſt of benefactions to the pariſh of St. Margaret in that city, printed in the View of London, pag. 339.

There is now in the muſic-ſchool at Oxford a picture of Dr. Heyther in his gown and cap, with the book of madrigals, intitled Muſica Tranſalpina, in his hand; from this picture the above head of him is taken.

* A manuſcript copy of the exerciſe for Dr. Heyther's degree has been found, with the name of Orlando Gibbons to it. It is an anthem for eight voices, taken from the forty-ſeventh Pſalm, and appears to be the very ſame compoſition with the anthem of Orlando Gibbons to the words 'O clap your hands together all ye people,' printed in Dr. Boyce's Cathedral Muſic, vol. II. pag. 59.

ORLANDO GIBBONS

MUS. DOCT. OXON

MDCXXII.

ORLANDO GIBBONS, a native of Cambridge, was, as Wood ſays, accounted one of the rareſt muſicians and organiſts of his time. On the thirty-firſt day of March, 1604, he was appointed organiſt of the chapels royal in the room of Arthur Cock: ſome of his leſſons are to be found in the collection herein before ſpoken of, intitled Parthenia.

He publiſhed Madrigals of five parts for Voices and Viols. Lond. 1612; but the moſt excellent of his works are his compoſitions for the church, namely, ſervices and anthems, of which there are many extant in the cathedral books. One of the moſt celebrated of his anthems is his Hoſanna, one of the moſt perfect models for compoſition in the church-ſtyle of any now exiſting; and indeed the general

general characteriſtic of his muſic is fine harmony, unaffected ſimplicity, and unſpeakable grandeur. He alſo compoſed the tunes to the hymns and ſongs of the church, tranſlated by George Withers, as appears by the dedication thereof to king James I. they are melodies in two parts, and in their kind are excellent. It has been for ſome time a queſtion whether Orlando Gibbons ever attained to either of thoſe academical honours due to perſons of eminence in his profeſſion; but it appears moſt evidently by the letter inſerted in the preceding article of Dr. Heyther, that on the ſeventeenth of May, 1622, he accumulated the degrees of bachelor and doctor in his faculty; as alſo that this honour was conferred on him for the ſake of Camden, who was his intimate friend. In 1625, being commanded to Canterbury to attend the ſolemnity of the marriage of Charles I. and Henrietta of France, upon which occaſion he had compoſed the muſic, he was ſeized with the ſmall-pox, and died on Whit-Sunday in the ſame year, and was buried in the cathedral church of Canterbury; his widow Elizabeth erected a monument over his grave with the following inſcription:

'Orlando Gibbons Cantabrigiæ inter Muſas et Muſicam nato, ſa-
'cræ R. Capellæ Organiſtæ, Sphærarum Harmoniæ Digitorum: pulſu
'æmulo Cantionum complurium quæque eum non canunt minus
'quam canuntur conditori; Viro integerrimo et cujus vita cum arte
'ſuaviſſimis moribus concordiſſimè certavit ad nupt. C. R. cum
'M. B. Dorobern. accito ictuque heu Sanguinis Crudo et crudeli
'fato extincto, choroque cœleſti tranſcripto die Pentecoſtes A. D. N.
'MDCXXV. Elizabetha conjux ſeptemque ex eo liberorum pa-
'rens, tanti vix doloris ſuperſtes, mærentiſſimo mærentiſſima. P.
'vixit A. M. D*.'

Over his monument is a buſt with the arms of Gibbons, viz. three ſcallops on a bend dexter, over a lion rampant.

Dr. Orlando Gibbons left a ſon named Chriſtopher, an excellent organiſt, and who will be ſpoken of hereafter.

He had two brothers, Edward and Ellis, the one organiſt of Briſtol, the other of Saliſbury. Edward was a bachelor of Cambridge,

* The letters A. M D. ſignify Annos, Menſes, Dies, they were intended to have been placed at a diſtance from each other and to be filled up; but Mr. Dart, author of the Antiquities of Canterbury Cathedral, has given a tranſlation of the inſcription, in which vixit A. M. D. is rendered 'he lived 1500.' Wood ſays he was not quite forty-five when he died.

and

and incorporated at Oxon. in 1592. Beſides being organiſt of Briſtol, he was prieſt-vicar, ſub-chanter, and maſter of the choriſters in that cathedral. He was ſworn a gentleman of the chapel March 21, 1604, and was maſter to Matthew Lock. In the Triumphs of Oriana are two madrigals, the one in five, the other in ſix parts, compoſed by Ellis Gibbons. Wood ſtyles him the admired organiſt of Saliſbury. Of Edward it is ſaid that in the time of the rebellion he aſſiſted king Charles I. with the ſum of one thouſand pounds; for which inſtance of his loyalty he was afterwards very ſeverely treated by thoſe in power, who deprived him of a conſiderable eſtate, and thruſt him and three grand-children out of his houſe, though he had then numbered more than fourſcore years.

NATHANIEL GILES was born in or near the city of Worceſter, and took the degree of bachelor in 1585; he was one of the organiſts of St. George's chapel at Windſor, and maſter of the boys there. Upon the deceaſe of William Hunnis, in 1597, he was appointed maſter of the children of the royal chapel, and was afterwards one of the organiſts of the chapel royal to king Charles I. He compoſed many excellent ſervices and anthems. In 1607 he ſupplicated for the degree of doctor in his faculty, but for ſome unknown reaſon he declined performing the exerciſe for it till the year 1622, when he was admitted to it, at which time it was propoſed that he ſhould diſpute with Dr. Heyther upon the certain queſtions, mentioned in the account above given of Dr. Heyther, but it does not appear that the diſputation was ever held. Dr. Giles died January 24, 1633, aged ſeventy-five, and was buried in one of the ailes adjoining to St. George's chapel at Windſor, under a ſtone with an inſcription to his memory, leaving behind him the character of a man noted as well for his religious life and converſation, as his excellence in his faculty. He lived to ſee a ſon of his, named Nathaniel, a canon of Windſor and a prebendary of Worceſter; and a daughter Margaret diſpoſed of in marriage to Sir Herbert Croft, biſhop of Hereford: ſhe was living in the year 1695.

Upon the acceſſion of Charles I. to the crown, Nicholas Laniere was appointed maſter of the king's muſic; and in Rymer's Fœdera, tom. XVIII. pag. 728, is the following grant in favour of him and other muſicians, ſervants of the king.

'CHARLES, by the grace of God, &c. To the treaſurer and under 'treaſurer of our exchequer nowe being, and that hereafter for the tyme 'ſhall

'ſhall be, greetinge, Whereas wee have beene graciouſly pleaſed, in con-
'ſideration of ſervice done, and to be done unto us by ſundrie of our
'muſicians, to graunt unto them the ſeverall annuities and yearly pen-
'ſions hereafter following, (that is to ſay) to Nicholas Laniere maſter of
'our muſic two hundred poundes yearly for his wages, to Thomas Foord
'foureſcore poundes yearly for his wages, that is, for the place which
'he formerly held, fortie poundes yearely, and for the place which John
'Ballard late deceaſed, held, and now beſtowed upon him the ſaid Tho-
'mas Foord fortie poundes yearly, to Robert Johnſon yearely for his
'wages fortie poundes and for ſtringes twentie poundes by the yeare,
'to Thomas Day yearely for his wages fortie poundes and for keep-
'ing a boy twenty-fower poundes by the yeare, alſo to Alfonſo Fera-
'boſco, Thomas Lupo, John Laurence, John Kelly, John Cogſhall,
'Robert Taylor, Richard Deering, John Drewe, John Laniere, Ed-
'ward Wormall, Angelo Notary and Jonas Wrench, to everie of
'them fortie poundes a peece yearely for their wages, and to Alfon-
'ſo Bales and Robert Marſhe, to each of them twentie poundes a-
'peece yearely for their wages.

'Theis are therefore to will and command you, out of our trea-
'ſure in the receipt of our exchequer, to cauſe payment to be made
'to our ſaid muſicians abovementioned, and to every of them ſeve-
'rally and reſpectively, the ſaid ſeverall annuities and allowances, as
'well preſently upon the ſight hereof for one whole year ended at
'the feaſt of th' Annunciation of the bleſſed Virgin Mary laſt paſt
'before the date hereof, as alſoe from the feaſt hitherto, and ſoe from
'tyme to tyme hereafter at the fower uſuall feaſts or termes of the
'yeare, (that is to ſay) at the feaſt of the Nativity of St. John the Bap-
'tiſt, St. Michael th' Archangell, the birth of our Lord God, and
'th' Annunciation of the bleſſed Virgin Mary, by even and equall
'portions, during their naturall lives, and the lives of everie of them
'reſpectively, together with all fees, profitts, commodities, allow-
'ances and advantages whatſoever to the ſaid places incident and be-
'longing, in as large and ample manner as any our muſicians in the
'ſame places heretofore have had and enjoyed the ſame; and theis
'preſents, or the inrollment thereof, ſhall be your ſufficient warrant
'and diſchardge in this behalfe. In witnes whereof, &c.

'Witnes ourſelf at Weſtminſter, the eleaventh day of July.

'Per breve de privato ſigillo, &c.'

CHARLES BUTLER, a native of Wycomb in the county of Bucks, and a maſter of arts of Magdalen College, Oxford, publiſhed a book with this title, 'The Principles of Muſik, in ſinging and ſetting: with 'the twofold uſe thereof, eccleſiaſticall and civil,' quarto, Lond. 1636. The author of this book was a perſon of ſingular learning and ingenuity, which he manifeſted in ſundry other works, enumerated by Wood in the Athen. Oxon. among the reſt is an Engliſh grammar, publiſhed in 1633, in which he propoſes a ſcheme of regular orthography, and makes uſe of characters, ſome borrowed from the Saxon, and others of his own invention, ſo ſingular, that we want types to exhibit them. And of this imagined improvement of his he appears to have been ſo fond, that all his tracts are printed in like manner with his grammar *; the conſequence whereof has been an almoſt general diſguſt of all that he has written. His Principles of muſic is however a very learned, curious, and entertaining book; and, by the help of the advertiſement from the printer to the reader, prefixed to it, explaining the powers of the ſeveral characters made uſe of by him, may be red to great advantage, and may be conſidered as a judicious ſupplement to Morley's Introduction. Its contents are in the general as follows:

Lib. I. cap. 1. Of the Moodes: theſe the author makes to be five, following in this reſpect Caſſiodorus, and aſcribing to each a different character and effect; their names are the Doric, Lydian, Æolic, Phrygian, and Ionic. Cap. 2. Of Singing; and herein of the number, names, tune, and time of the notes, with their external adjuncts. Cap. 3. Of Setting, and herein of the parts of a ſong, of melody, harmony, intervals, concords, and diſcords, with the conſecution of each: Of Ornaments, that is to ſay, Syncope, fugue, and formality. Cap. 4. Of the two ways of ſetting, that is to ſay, in counterpoint and in diſcant.

Lib. II. cap. 1. Of inſtruments and of the voice. Of ditty-muſic, and of mixt muſic, in which inſtruments are aſſociated with the voice. Cap. 2. Of the divine uſe of muſic. Of the continuance of church-muſic; of objections againſt it. Of the ſpecial uſes of divine muſic, with an apoſtrophe to our Levites. Cap. 3. Of the allowance of civil muſic, with the ſpecial uſes thereof, and of the objections againſt it. Epilogue.

* A ſpecimen of his orthography is inſerted in Dr. Johnſon's grammar prefixed to his Dictionary.

This

This book abounds with a great variety of curious learning relating to muſic, ſelected from the beſt writers ancient and modern, among which latter the author appears to have held Sethus Calviſius in high eſtimation.

CHAP. IV.

OUR church-muſic, through the induſtry of thoſe who had ſet themſelves to recover and collect the works of ſuch muſicians as flouriſhed about the time of the Reformation; and the learning and ingenuity of thoſe their ſucceſſors who had laboured in producing new compoſitions, was by this time arrived at ſo high a degree of improvement, that it may be queſtioned, not only whether it was not then equal to that of any country; but whether it is, if not even now ſo near perfection, as to exclude the expectation of ever ſeeing it rivalled: and it is worthy of remark, that in the compoſitions of Tye, Tallis, Bird, Farrant, Gibbons, and ſome others, all that variety of melody harmony and fine modulation are diſcoverable, which ignorant people conceive to be the effect of modern refinement, for an inſtance whereof we need not ſeek any farther than to the anthem of Dr. Tye, 'I will exalt thee,' which a ſtranger to the muſic of our church would conceive to be a compoſition of the preſent day rather than of the ſixteenth century. The ſame may be ſaid of moſt of the compoſitions in the Cantiones Sacræ of Tallis and Bird, and the Cantiones Sacrarum and Gradualia of the latter, which abound with fugues of the fineſt contexture, and ſuch deſcant, as, in the opinion of a very good judge, entitle them to the character of angelical and divine.

Theſe conſiderations, aided by the diſpoſition which Charles I. had manifeſted towards the church, and the favour ſhewn by him to muſic and its profeſſors, were doubtleſs the principal inducement to the publication in the year 1641, of a noble collection of church-muſic by one John Barnard, a minor canon of St. Paul's cathedral, the title whereof is as follows:

'The firſt book of ſelected Church-muſic, conſiſting of ſervices 'and anthems, ſuch as are now uſed in the cathedral collegiate

'churches

'churches of this kingdom, never before printed, whereby ſuch 'books as were heretofore with much difficulty and charges tran- 'ſcribed for the uſe of the quire, are now, to the ſaving of much la- 'bour and expence, publiſhed for the general good of all ſuch as 'ſhall deſire them either for publick or private exerciſe. Collected 'out of divers approved authors by John Barnard, one of the Minor 'Canons of the cathedral church of Saint Paul, London. London, 'printed by Edward Griffin, and are to be ſolde at the ſigne of the 'Three Lutes in Paul's alley. 1641.'

The contents of this book are ſervices for morning and evening, and the communion, preces, and reſponſes by Tallis, Strogers, Bevin, Bird, Orlando Gibbons, William Mundy, Parſons, Morley, Dr. Giles, Woodſon; the Litany by Tallis, and anthems in four, five, and ſix parts, to a great number, by Tallis, Hooper, Farrant, Shepheard, Will. Mundy, Gibbons, Batten, Dr. Tye, Morley, Hooper, White, Dr. Giles, Parſons, Weelkes, Dr. Bull and Ward: and here it may not be amiſs to remark, that in this collection the anthem 'O God the maker of all things,' is aſcribed to William Mundy, contrary to the opinion that has ever been entertained. It was probably this book that ſet Dr. Aldrich upon an enquiry after the fact, which terminated in a full conviction, founded upon evidence, that it is a compoſition of Henry VIII.

The book is dedicated to king Charles I. conſidering which, and the great expence and labour of ſuch a publication, it might be conjectured that his majeſty had liberally contributed towards it; but the contrary is ſo evident from a paſſage in the preface, where the author ſpeaks of the charges of the work as an adventurous enterprize, that we are left at a loſs which to commend moſt, his zeal, his induſtry, or the liberality of his ſpirit. For not to mention the labour and expence of collecting and copying ſuch a number of muſical compoſitions as fill a folio volume, and not only the muſic, but the letter-preſs types appear to have been caſt on purpoſe, the latter of which are in the character called by writing-maſters, Secretary; with the initial letters in German text of a large ſize and finely ornamented.

A few years after the publication of Barnard's Collection, another was printed with this title, 'Muſica Deo ſacra et Eccleſiæ Anglicanæ, 'or muſic dedicated to the honour and ſervice of God, and to the uſe 'of cathedrals and other churches of England, eſpecially the chapel 'royal

'royal of king Charles I.' in ten books by Thomas Tomkins, bachelor of muſic, of whom an account has before been given *. This work conſiſts of a great variety of ſervices of different kinds, and anthems from three to ten parts, all of the author's own compoſition, many whereof are in great eſtimation †.

There was great reaſon to expect that the publications above-mentioned would have been followed by others of the like kind not leſs valuable; but the Puritans, who had long been labouring to aboliſh the liturgy, had now got the reins of government into their hands, and all hopes of this kind were fruſtrated by an ordinance which paſſed the Houſe of Lords January 4, 1644, repealing the ſtatutes of Edward VI. and Elizabeth, for uniformity in the Common Prayer; and ordaining that the book of Common Prayer ſhould not from thenceforth be uſed in any church, chapel, or place of public worſhip within the kingdom of England or dominion of Wales; but that the directory for public worſhip therein ſet forth, ſhould be thenceforth uſed, purſued, and obſerved in all exerciſes of the public worſhip of God ‡.

The directory referred to by the above ordinance was drawn up by the aſſembly of divines at Weſtminſter ‖, who were the ſtanding council of the parliament in all matters concerning religion; the preface repreſents the uſe of the liturgy or ſervice-book as 'burden-'ſome, and a great hindrance to the preaching of the word, and that 'ignorant and ſuperſtitious people had made an idol of common prayer, 'and, pleaſing themſelves in their preſence at that ſervice, and their 'lip-labour in bearing a part in it, had thereby hardened themſelves 'in their ignorance and careleſſneſs of ſaving knowledge and true piety. 'That the liturgy had been a great means, as on the one hand to make 'and increaſe an idle unedifying miniſtry, which contented itſelf with 'ſet forms made to their hands by others, without putting forth them-'ſelves to exerciſe the gift of prayer, with which our Lord Jeſus 'Chriſt pleaſeth to furniſh all his ſervants whom he calleth to that

* Vol. III. page 379.

† It is much to be lamented that the thought of printing them in ſcore did not occur to the publiſhers of theſe ſeveral collections; the conſequence is, that, by the loſs of part of the book, they at this day can ſcarcely be ſaid to exiſt. Some years ago diligent ſearch was made for a complete ſet of Barnard's books, and in all the kingdom there was not one to be found; the leaſt imperfect was that belonging to the choir of Hereford, but in this the boys parts were defective.

‡ Ruſhw. part II. vol. II. page 839.

‖ Pref. to vol. III. of Neal's Hiſt. of the Puritans.

« office; ſo on the other ſide it had been, and ever would be, if con-
« tinued, a matter of endleſs ſtrife and contention in the church.'

For theſe and other reaſons contained in the preface, which repreſent the hearing of the word as a much more important duty of religion than prayer or thankſgiving, the directory eſtabliſhes a new form of divine worſhip, in which the ſinging of Pſalms is all of muſic that is allowed; concerning which the following are the rules:

' It is the duty of Chriſtians to praiſe God publickly by ſinging of
« pſalms, together in the congregation, and alſo privately in the fa-
« mily. In ſinging of pſalms the voice is to be tuneably and gravely
« ordered; but the chief care muſt be to ſing with underſtanding
« and with grace in the heart, making melody unto the Lord. That
« the whole congregation may join herein, every one that can read is
« to have a pſalm-book, and all others, not diſabled by age or other-
« wiſe, are to be exhorted to learn to read. But for the preſent, where
« many in the congregation cannot read, it is convenient that the mi-
« niſter, or ſome fit perſon appointed by him and the other ruling offi-
« cers, do read the pſalm line by line before the ſinging thereof.'

Thus was the whole fabric of the liturgy ſubverted, and the ſtudy of that kind of harmony rendered uſeleſs, which had hitherto been looked upon as a great incentive to devotion. That there is a tendency in muſic to excite grave, and even devout, as well as lively and mirthful affections, no one can doubt who is not an abſolute ſtranger to its efficacy; and though it may perhaps be ſaid that the effects of muſic are mechanical, and that there can be nothing pleaſing to God in that devotion which follows the involuntary operation of ſound on the human mind: this is more than can be proved; and the ſcripture ſeems to intimate the contrary.

The abolition of the liturgy was attended not barely with a contempt of thoſe places where it had been uſually performed; but by a poſitive exertion of that power which the then remaining reliques of the legiſlature had uſurped, the Common Prayer had been declared by public authority to be a ſuperſtitious ritual. In the opinion of theſe men it therefore became neceſſary for the promotion of true religion that organs ſhould be taken down; that choral muſic-books ſhould be torn and deſtroyed; that painted glaſs windows ſhould be broken; that cathedral ſervice ſhould be totally aboliſhed, and that thoſe retainers to the church, whoſe duty it had been to celebrate its

more

more ſolemn ſervice, ſhould betake themſelves to ſome employment leſs offenſive to God than that of ſinging his praiſes. In conſequence of theſe, which were the predominant opinions of thoſe times, collegiate and parochial churches were ſpoiled of their ornaments; monuments were defaced; ſepulchral inſcriptions engraven on braſs were torn up; libraries and repoſitories were ranſacked for ancient muſical ſervice-books, and Latin or Engliſh, popiſh or proteſtant, they were deemed equally ſuperſtitious and ungodly, and as ſuch were committed to the flames, or otherwiſe deſtroyed, and, in ſhort, ſuch havoc and devaſtation made, as could only be equalled by that which attended the ſuppreſſion of religious houſes under Henry VIII.

The ſentiments of theſe men, who, to expreſs the meekneſs and inoffenſiveneſs of their diſpoſitions, had aſſumed the name of Puritans, with reſpect to the reverence due to places ſet apart for the purpoſe of religious worſhip, were ſuch as freed them from all reſtraints of common decency: that there is no inherent holineſs in the ſtones or timbers that compoſe a cathedral or other church; and that the ceremony of conſecration implies nothing more than an exemption of the place or thing which is the ſubject of it from vulgar and common uſe, is agreed by the ſober and rational part of mankind; and on the minds of ſuch the ceremonies attending the dedication of churches has operated accordingly; but, as if there had been a merit in contradicting the common ſenſe and opinion of the world, no ſooner were theſe men veſted with the power, than they found the means to level all diſtinctions of place and ſituation, and to pervert the temples of God to the vileſt and moſt profane uſes.

To inſtance in one particular; the cathedral church of St. Paul was turned into horſe-quarters for the ſoldiers of the parliament, ſaving the choir, which was ſeparated by a brick wall from the nave, and converted into a preaching place, the entrance to which was at a door formerly a window on the north ſide eaſtwards *. Hitherto many of the citizens and others were uſed to reſort to hear Dr. Cornelius Burgeſs, who had an aſſignment of four hundred pounds a year out of the revenue of the church, as a reward for his ſermons, which were uſually made up of invectives againſt deans, chapters, and ſinging-men, againſt whom he ſeemed to entertain a great antipathy †. The noble Corinthian portico at the weſt end, deſigned by

* Dugdale's Hiſt. of St. Paul's Cathedral, pag. 173. † Athen. Oxon. vol. II. Col. 347.

Jones

Jones was leaſed out to a man of a projecting head, who built in it a number of ſmall ſhops, which were letten by him to haberdaſhers, glovers, ſemſters, as they were then called, or milliners, and other petty tradeſmen, and obtained the name of St. Paul's Change.

Of muſicians of eminence who flouriſhed in the reign of king Charles I. the following are among the chief.

Richard Deering was deſcended from an ancient family of that name in Kent. He was bred up in Italy, where he obtained the reputation of a moſt admirable muſician upon his return to England, and practiſed for ſome time, but being ſtraightly importuned, he became organiſt to the monaſtery of Engliſh nuns at Bruſſels; upon the marriage of king Charles I. he was appointed organiſt to his conſort Henrietta Maria, in which ſtation he continued till he was compelled to leave England: he took the degree of bachelor of muſic as a member of Chriſt-Church college, Oxon. in 1610; he has left of his compoſition 'Cantiones ſacræ quinque vocum, cum baſſo continuo ad 'Organum.' Antwerp, 1597; and 'Cantica ſacra ad melodiam ma-'drigalium elaborata ſenis vocibus.' Antwerp, 1618. He died in the communion of the church of Rome about the year 1657.

John Hingston, a ſcholar of Orlando Gibbons *, was organiſt to Oliver Cromwell, who, as it is ſaid, had ſome affection for muſic and muſicians †. Hingſton was firſt in the ſervice of Charles I. but for a penſion of one hundred pounds a year he went over to Crom-

* Anthony Wood, from whoſe manuſcript in the Aſhmolean Muſeum the above account is partly taken, was not able to fill up the blank which he left therein for the name of Hingſton's maſter; but a manuſcript in the hand-writing of Hingſton, now extant, aſcertains it. This relic is thus inſcribed, 'My Maſter's Songs in ſcore with ſome Fanta-'zias of 6 parts of my own.' The Fantazias ſtand firſt in the book, and are about ſix in number, ſome ſubſcribed Jo. Hingſton, Jan. 1640, and other dates; the ſongs are ſubſcribed Orlando Gibbons. Hence it is to be inferred that Orlando Gibbons was the maſter of Hingſton: and this ſuppoſition is corroborated by the following anecdote, communicated by one of Hingſton's deſcendants now living, to wit, that the Chriſtian name Orlando, for reaſons which they have hitherto been ignorant of, has in ſeveral inſtances been given to the males of the family. Note, that in the MS. abovementioned one of Gibbons's ſongs has this memorandum, 'Made for Prince Charles to be ſung with 5 voices to 'his wind inſtrument.'

† There are many particulars related of Cromwell, which ſhew that he was a lover of muſic: indeed Anthony Wood expreſsly aſſerts it in his life of himſelf, pag. 139, and as a proof of it relates the following ſtory. 'A. W. had ſome acquaintance with James 'Quin, M. A. one of the ſenior ſtudents of Chriſt-Church, and had ſeveral times heard 'him ſing with great admiration. His voice was a baſs, and he had a great command of 'it; t'was very ſtrong, and exceeding trouling, but he wanted ſkill, and could ſcarce 'ſing

well, and inſtructed his daughters in muſic. He bred up under him two boys, whom he taught to ſing with him Deering's Latin ſongs, which Cromwell greatly delighted to hear, and had often performed before him at the Cock-pit at Whitehall. He had concerts at his own houſe, at which Cromwell would often be preſent. In one of theſe muſical entertainments Sir Roger L'Eſtrange happened to be a performer, and Sir Roger not leaving the room upon Cromwell's coming into it, the Cavaliers gave him the name of Oliver's fidler; but in a pamphlet entitled Truth and Loyalty vindicated, Lond. 1662, he clears himſelf from the imputation which this reproachful appellation was intended to fix on him, and relates the ſtory in the words following:

'Concerning the ſtory of the fiddle, this I ſuppoſe might be the 'riſe of it. Being in Saint James park, I heard an organ touched in 'a little low room of one Mr. Hinckſon's; I went in, and found a 'private company of five or ſix perſons: they deſired me to take up 'a viole and bear a part, I did ſo, and that a part too, not much to 'advance the reputation of my cunning. By and by, without the 'leaſt colour of a deſign or expectation, in comes Cromwell. He 'found us playing, and as I remember ſo he left us.'

Hingſton was Dr. Blow's firſt maſter, though the inſcription on Blow's monument takes no notice of it, but ſays that he was brought up under Dr. Chriſtopher Gibbons. He had a nephew named Peter, educated under Purcell, and who was organiſt of Ipſwich, and an eminent teacher of muſic there and in that neighbourhood. A picture of John Hingſton is in the muſic-ſchool, Oxon.

'ſing in conſort. He had been turn'd out of his ſtudents place by the viſitors, but being 'well acquainted with ſome great men of thoſe times that loved muſick, they introduced 'him into the company of Oliver Cromwell the protector, who loved a good voice and 'inſtrumental muſick well. He heard him ſing with very great delight, liquor'd him 'with ſack, and in concluſion ſaid, "Mr. Quin, you have done very well, what ſhall I "do for you?" To which Quin made anſwer with great complements, of which he had 'command, with a great grace, "That your Highneſs would be pleaſed to reſtore me to "my ſtudents place;" which he did accordingly, and ſo kept it to his dying day'

Cromwell was alſo fond of the muſic of the organ, as appears from the following remarkable anecdote. In the grand rebellion, when the organ at Magdalen college in Oxford among others was taken down, Cromwell ordered it to be carefully conveyed to Hampton-Court, where it was placed in the great gallery; and one of Cromwell's favourite amuſements was to be entertained with this inſtrument at leiſure hours. It continued there till the Reſtoration, when it was returned to its original owners, and was the ſame that remained in the choir of that college till within theſe laſt thirty years. Obſervations on the Fairy Queen of Spenſer by Tho. Wharton. Lond. 1772, vol. II pag. 236, in not.

JOHN HILTON

MUS. BACC. CANTAB.

MDCXXVI.

From a Picture in the Music-School, Oxford.

JOHN HILTON, a bachelor in muſic, of the univerſity of Cambridge, was organiſt of the church of St. Margaret, Weſtminſter, and alſo clerk of that pariſh. He was the author of a madrigal in five parts, printed in the Triumphs of Oriana. In 1627 he publiſhed Fa La's for three voices *; and in 1652, 'A choice Collection of 'Catches, Rounds, and Canons for 3 or 4 voyces,' containing ſome of the moſt excellent compoſitions of this kind any where extant, many of them by himſelf, the reſt by the moſt eminent of his contemporaries.

* Fa La's are ſhort ſongs ſet to muſic, with a repetition of thoſe ſyllables at the ſecond and fourth line, and ſometimes only at the end of every ſtanza. Morley compoſed many ſongs of this kind, but none equal to thoſe of Hilton, which are remarkable for the goodneſs of the melody.

There

There are extant in the choir-books of many cathedrals a morning and evening ſervice of Hilton's compoſition, but they were never printed. He died in the time of the uſurpation, and was buried in the cloiſter of the abbey-church of Weſtminſter, with the ſolemnity of an anthem ſung in the church before his corpſe was brought out for interment; an honour which he well deſerved, for, though not a voluminous compoſer, he was an ingenious and ſound muſician.

WILLIAM LAWES, the ſon of Thomas Lawes, a vicar-choral of the church of Saliſbury, and a native of that city, having an early propenſity to muſic, was, at the expence of Edward earl of Hertford, educated under Coperario. He was firſt of the choir at Chicheſter, but was called from thence, and on the firſt day of January, 1602, was ſworn a gentleman of the royal chapel. On the ſixth day of May, 1611, he reſigned his place in favour of one Ezekiel Wood, and became one of the private muſic to king Charles I. Fuller ſays he was reſpected and beloved of all ſuch perſons who caſt any looks towards virtue and honour; and he ſeems to have been well worthy of their regard: his gratitude and loyalty to his maſter appear in this, that he took up arms for the king againſt the parliament, and though, to exempt him from danger, the general, Lord Gerrard, made him a commiſſary, yet the activity of his ſpirit diſdained that ſecurity which was intended for him, and at the ſiege of Cheſter, in 1645, he loſt his life by a caſual ſhot. The king was ſo affected at his loſs, that it is ſaid he wore a particular mourning for him.

His compoſitions were for the moſt part Fantaſias for viols and the organ. His brother Henry, in the preface to a joint work of theirs, hereunder mentioned, aſſerts that he compoſed above thirty ſeveral ſorts of muſic for voices and inſtruments, and that there was not any inſtrument in uſe in his time but he compoſed ſo aptly to it as if he had only ſtudied that. Many ſongs of his are to be met with in the collections of that day; ſeveral catches and rounds, and a few canons of his compoſition are publiſhed in Hilton's Collection, but the chief of his printed works are, 'Choice Pſalms put into Muſick for three 'voices,' with a thorough-baſs, compoſed to the words of Mr. Sandys's paraphraſe, by him in conjunction with his brother Henry, and publiſhed in 1648, with nine canons of William Lawes printed at the end of the thorough-baſs book.

HENRY

HENRY LAWES SERVANT TO HIS MAJESTIE

KING CHA.I. IN HIS PUBLIC AND PRIVATE

MUSIC.

HENRY LAWES, the brother of the former. Of his education little is known, except that he was a ſcholar of Coperario. By the cheque-book of the chapel royal it appears that he was ſworn in Piſteller on the firſt day of January, 1625, and on the third of November following a gentleman of the chapel; after that he was appointed clerk of the cheque, and of the private muſic to king Charles I. Lawes is celebrated for having firſt introduced the Italian ſtyle of muſic into this kingdom, upon no better a pretence than a ſong of his, the ſubject whereof is the ſtory of Theſeus and Ariadne, being the

the firſt among his Ayres and Dialogues for one, two, and three voices, Lond. fol. 1653, wherein are ſome paſſages which a ſuperficial reader might miſtake for recitative. The book however deſerves particular notice, for it is publiſhed with a preface by Lawes himſelf, and commendatory verſes by Waller, Edward and John Phillips, the nephews of Milton, and other perſons; beſides, that the ſongs are, for the poetry, ſome of the beſt compoſitions of the kind in the Engliſh language; and, what is remarkable, many of them appear to have been written by young noblemen and gentlemen, of whoſe talents for poetry there are hardly any other evidences remaining; ſome of their names are as follow: Thomas earl of Winchelſea, William earl of Pembroke, John earl of Briſtol, lord Broghill, Mr. Thomas Carey, a ſon of the earl of Monmouth, Mr. Henry Noel, ſon of lord Camden, Sir Charles Lucas, ſuppoſed to be he that together with Sir George Liſle was ſhot at Colcheſter after the ſurrender of the garriſon; and Carew Raleigh, the ſon of Sir Walter Raleigh. In the preface to this book the author mentions his having formerly compoſed ſome airs to Italian and Spaniſh words; and ſpeaking of the Italians, he acknowledges them in general to be the greateſt maſters of muſic: yet he contends that this nation had produced as able muſicians as any in Europe. He cenſures the fondneſs of the age for ſongs ſung in a language which the hearers do not underſtand; and to ridicule it, mentions a ſong of his own compoſition, printed at the end of the book, which is nothing elſe than an index containing the initial words of ſome old Italian ſongs or madrigals; and this index, which red together made a ſtrange medley of nonſenſe, he ſays he ſet to a varied air, and gave out that it came from Italy, whereby it paſſed for an Italian ſong. In the title-page of this book is a very fine engraving of the author's head by Faithorne, a copy whereof, with the inſcription under it, is above inſerted.

The firſt compoſition in this book is the Complaint of Ariadne, written by Mr. William Cartwright of Chriſt-Church college, Oxon. The muſic is neither recitative nor air, but is in ſo preciſe a medium between both, that a name is wanting for it. The ſong is in the key of C, with the minor third, and ſeems to abound with ſemitonic intervals, the uſe of which was ſcarcely known at that time. Whether it was this ſingular circumſtance, or ſome other leſs obvious, that contributed to recommend it, cannot now be diſcovered,

but the applauſes that attended the publication of it exceed all belief.

In the year 1633, Henry Lawes, together with Simon Ives were made choice of to compoſe the airs, leſſons, and ſongs of a maſque preſented at Whitehall on Candlemas-night before the king and queen by the gentlemen of the four inns of court, under the direction of Noy the attorney-general, Mr. Edward Hyde, afterwards earl of Clarendon, Mr. Selden, Bulſtrode Whitelocke *, and others. Of this ridiculous ſcene of mummery Whitelocke has given an account in his Memorials, but one much longer and more particular in certain memoirs of his life extant in manuſcript, wherein he relates that Lawes and Ives had each an hundred pounds for his trouble, and that the whole charge of the muſic came to about one thouſand pounds.

Henry Lawes alſo compoſed tunes to Mr. George Sandys's excellent paraphraſe on the Pſalms, publiſhed firſt in folio in the year 1638 and in 1676 in octavo. Theſe tunes are different from thoſe in the Pſalms compoſed by Henry and William Lawes, and publiſhed in the year 1648; they are for a ſingle voice with a baſs, and were intended for private devotion: that to Pſalm lxxii. is now, and beyond the memory of any now living, has been played by the chimes of the church of St. Lawrence Jewry, London, at the hours of four, eight, and twelve.

Milton's Comus was originally ſet by Henry Lawes and was firſt publiſhed by him in the year 1637, with a dedication to Lord Bracly, ſon and heir of the earl of Bridgewater.

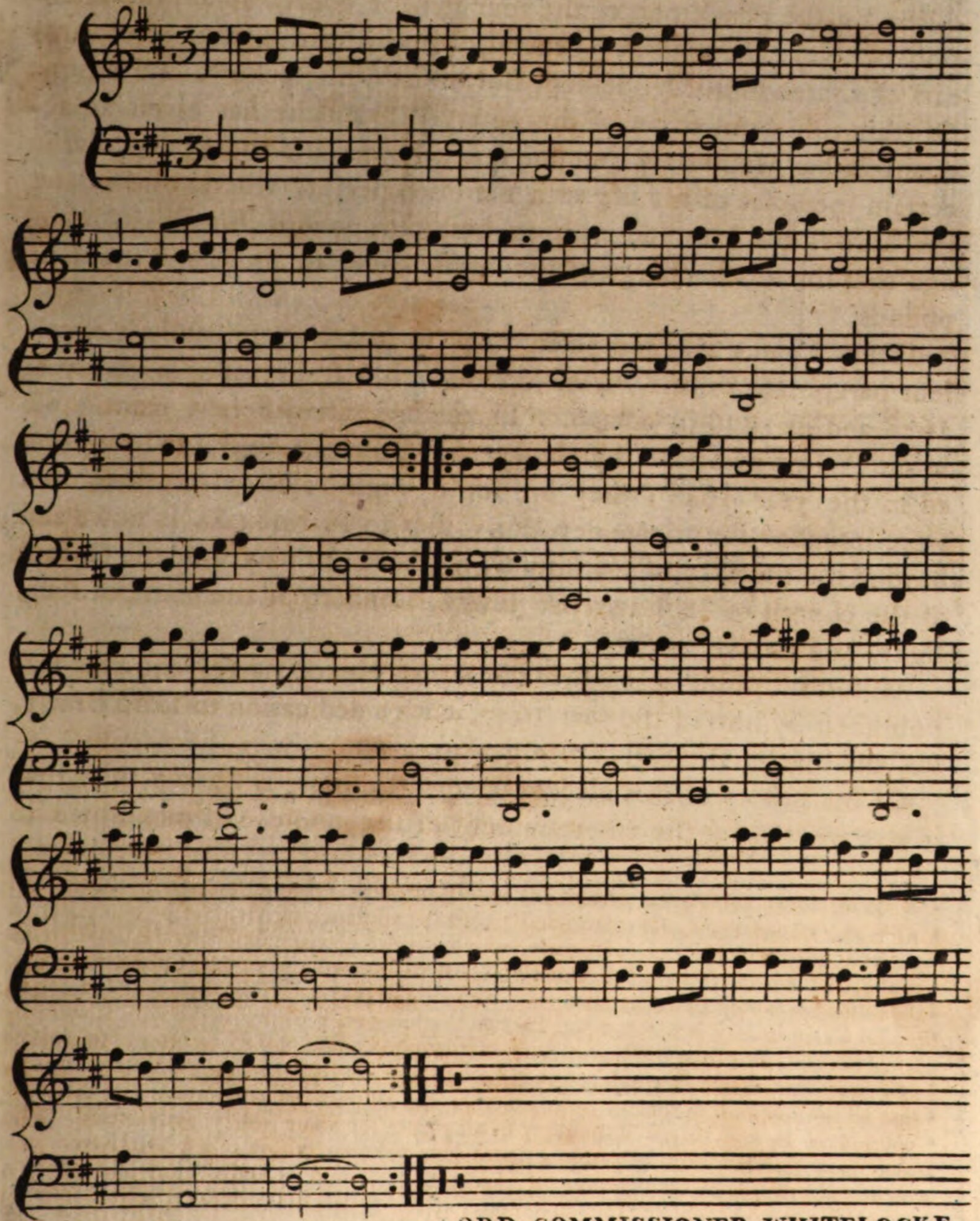
Of the hiſtory of this elegant poem little more is known than that it was written for the entertainment of the noble earl mentioned in

* Whitelocke made great pretenſions to ſkill in muſic. In the manuſcript memoirs of his life above-mentioned, he relates that 'with the aſſiſtance of Mr. Ives he compoſed an 'air, and called it Whitelocke's Coranto, which was firſt played publicly by the Black Friars 'muſic, then eſteemed the beſt in London. That whenever he went to the playhouſe there, 'the muſicians would immediately upon his coming in play it. That the queen hearing it, 'would ſcarce believe it was compoſed by an Engliſhman, becauſe, as ſhe ſaid, it was ful-'ler of life and ſpirit than the Engliſh airs, but that ſhe honoured the Coranto and the maker 'of it with her majeſty's royal commendation: and, laſtly, that it grew to that requeſt, 'that all the common muſicians in this towne, and all over the kingdome, gott the com-'poſition of it, and played it publicly in all places for about thirty years after.' The reader may probably wiſh to peruſe a dance-tune the compoſition of a grave lawyer, one who was afterwards a commiſſioner of the great ſeal, and an ambaſſador, and which a queen of England vouchſafed thus to honour; and to gratify his curioſity it is here inſerted by

the title-page of it, and that it was repreſented as a maſque by his children and others; but the fact is, that it is founded on a real ſtory:

by the favour of Dr. Morton of the Britiſh Muſeum, the poſſeſſor of the MS. from which it is taken.

CORANTO



LORD COMMISSIONER WHITELOCKE

for the earl of Bridgewater being preſident of Wales in the year 1634, had his reſidence at Ludlow-caſtle in Shropſhire; lord Bracly and Mr. Egerton, his ſons, and lady Alice Egerton, his daughter, paſſing through a place called the Hay-Wood foreſt, or Haywood in Herefordſhire, were benighted, and the lady for ſome ſhort time loſt; this accident being related to their father upon their arrival at his caſtle, furniſhed a ſubject which Milton wrought into one of the fineſt poems of the kind in any language; and being a drama, it was repreſented on Michaelmas night, 1634, at Ludlow-caſtle, for the entertainment of the family and the neighbouring nobility and gentry. Lawes himſelf performing in it the character of the attendant ſpirit, who towards the middle of the drama appears to the brothers habited like a ſhepherd, and is by them called Thirſis *.

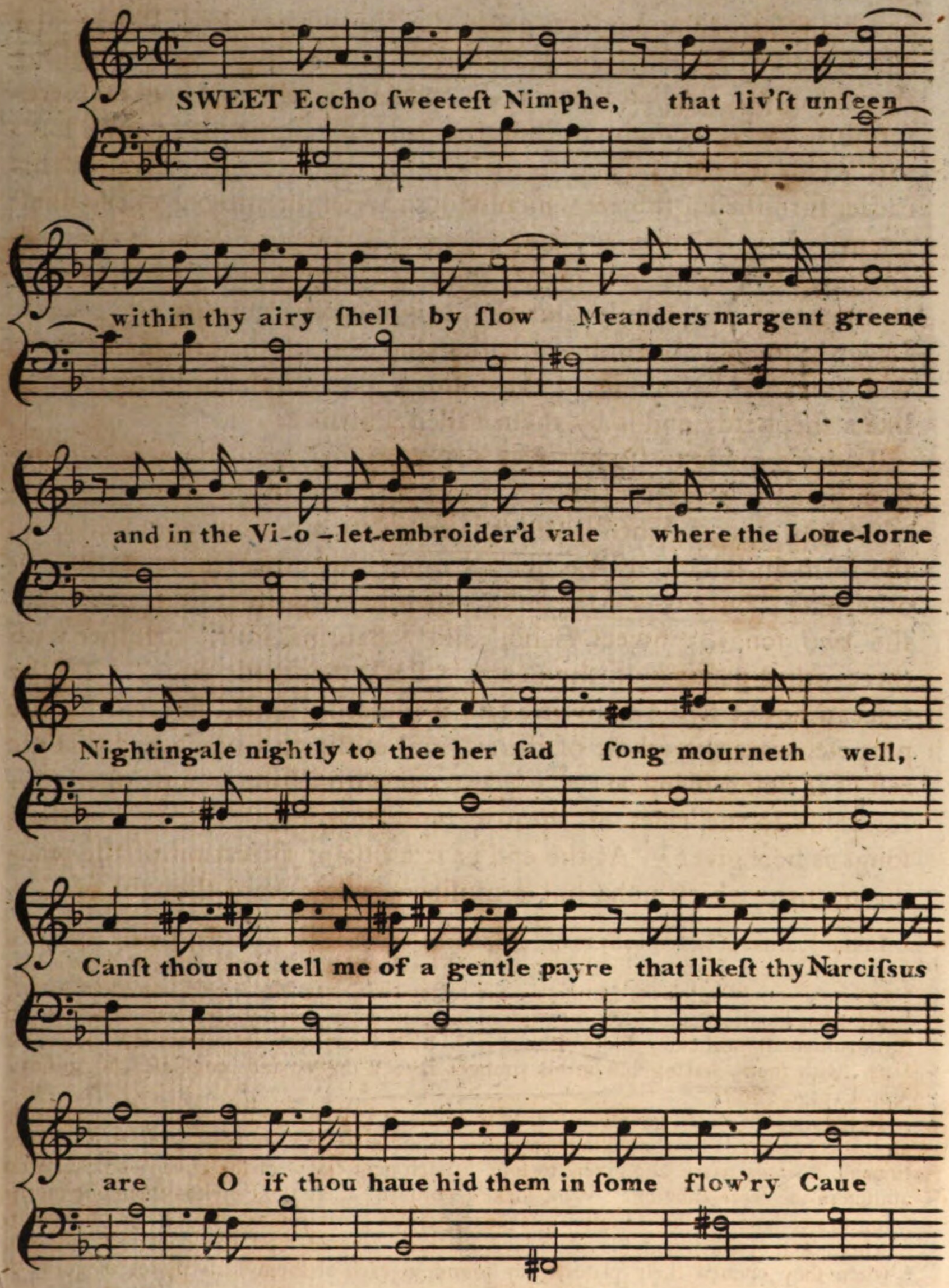
Lawes's muſic to Comus was never printed, and there is nothing in any of the printed copies of the poem, nor in the many accounts of Milton now extant, that tends to ſatisfy a curious enquirer as to the form in which it was ſet to muſic, whether in recitative, or otherwiſe; but by a MS. in his own hand-writing it appears that the two ſongs, 'Sweet Echo,' and 'Sabrina Fair,' together with three other paſſages in the poem, 'Back ſhepherds back,' 'To the 'ocean now I fly,' 'Now my taſk is ſmoothly done,' ſelected for the purpoſe, were the whole of the original muſic to Comus, and that the reſt of it being blank verſe, was uttered with action in a manner conformable to the rules of theatric repreſentation. The firſt of theſe ſongs is here given. At the end of it a quaint alteration of the reading occurs, which none but a muſician would have thought of.

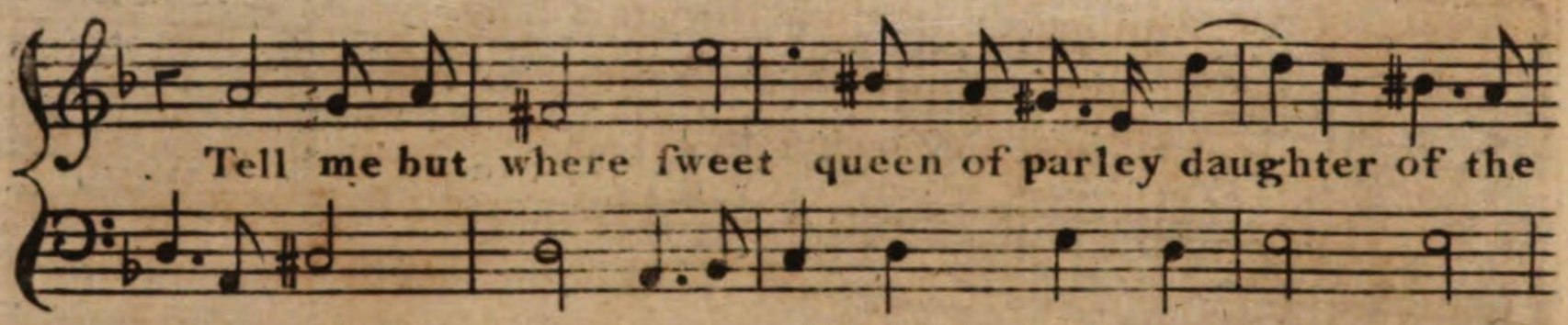
In the Journal of his embaſſy to Sueden, lately publiſhed from the above-mentioned MS. is this paſſage: 'Piementelle ſtaying with Whitelocke above three howers, he was in-'tertained with Whitelocke's muſick; the rector chori was Mr. Ingelo, excellent in that 'and other faculties, and ſeven or eight of his gentlemen, well ſkilled both in vocall and 'inſtrumentall muſicke; and Whitelocke himſelf ſometimes in private did beare his 'part with them, having bin in his younger dayes a maſter and compoſer of muſick.' Vol. I. page 289.

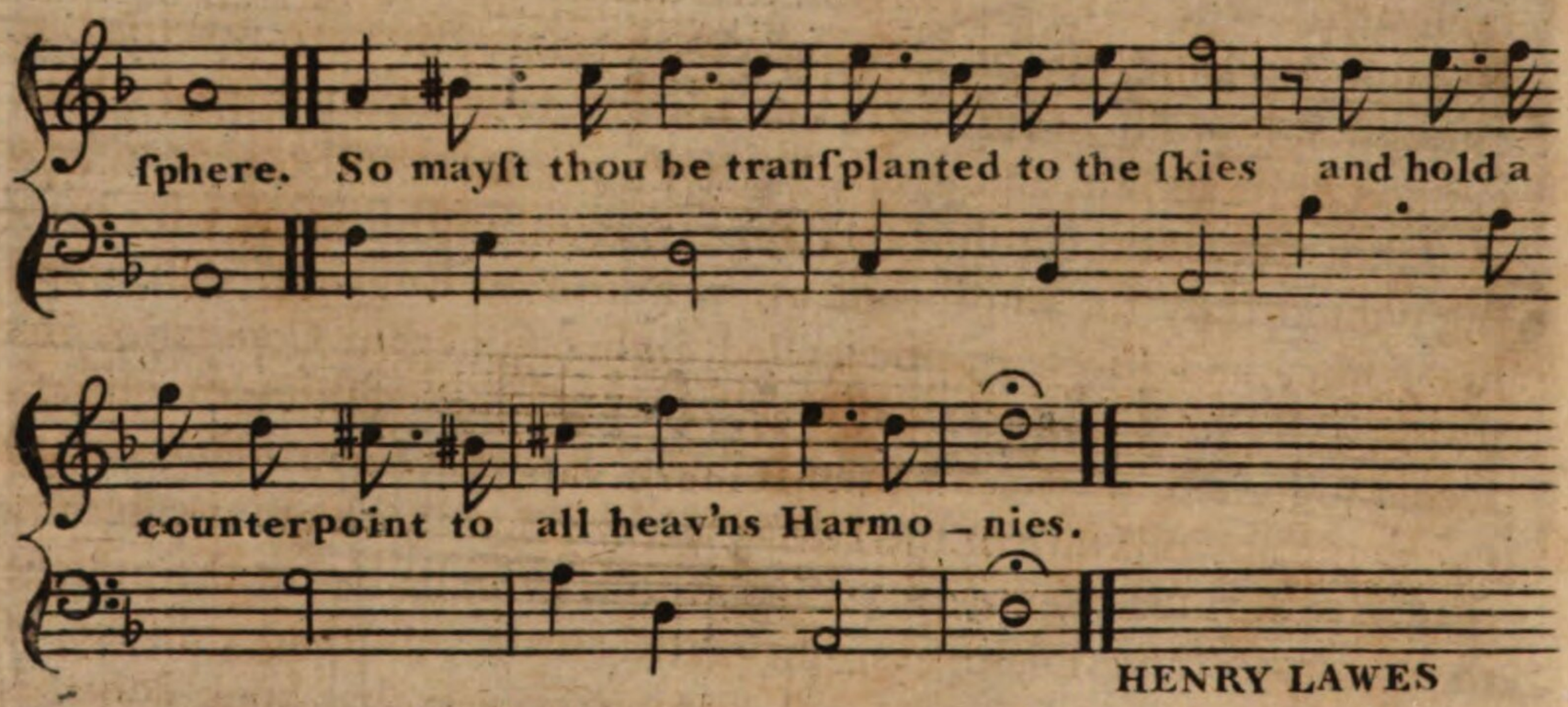
In the account which gave occaſion to this note it is ſaid that Lawes and Ives had each an hundred pounds for compoſing the muſic to the maſque: the ſame adds that proportionable rewards were alſo given to four French gentlemen of the queen's chapel, who aſſiſted in the repreſentation. Whitelocke's words are theſe: 'I invited them one morn-'ing to a collation at St. Dunſtan's taverne, in the great roome, the Oracle of Apollo, 'where each of them had his plate layd for him covered, and the napkin by it; and 'when they opened their plates, they found in each of them forty pieces of gould of 'their maſter's coyne for the firſt diſh.'

* See the dedication of the original printed in 1637, and in Dr. Newton's edition of Milton's poetical works.

Lawes


SWEET Eccho ſweeteſt Nimphe, that liv'ſt unſeen
within thy airy ſhell by ſlow Meanders margent greene
and in the Vi-o-let-embroider'd vale where the Loue-lorne
Nightingale nightly to thee her ſad ſong mourneth well,
Canſt thou not tell me of a gentle payre that likeſt thy Narciſsus
are O if thou haue hid them in ſome flow'ry Caue





Lawes taught muſic in the family of the earl of Bridgewater, the lady Alice Egerton was in particular his ſcholar; he was intimate with Milton, as may be conjectured from that ſonnet of the latter,

'Harry whoſe tuneful and well-meaſured ſong.'

Peck ſays that Milton wrote his maſque of Comus at the requeſt of Lawes, who engaged to ſet it to muſic; this fact needs but little evidence; he fulfilled his engagement, adapting, as we may well ſuppoſe, the above ſong to the voice of the young lady whoſe part in the drama required that ſhe ſhould ſing it.

The ſongs of Lawes to a very great number are to be found in the collections entitled 'Select muſical Ayres and Dialogues,' by Dr. Wilſon, Dr. Charles Colman, Lawes himſelf, and William Webb, fol. 1652; Ayres and Dialogues publiſhed by himſelf in 1653, and The Treaſury of Muſic, 1669; and in various others printed about that time. Among them are moſt of the ſongs of Waller ſet by Lawes; and Mr. Waller has acknowledged his obligation to him for one in particular which he had ſet in the year 1635, in a poem wherein he celebrates his ſkill as a muſician, concluding with theſe lines:

'Let

'Let thoſe which only warble long,
'And gargle in their throats a ſong,
'Content themſelves with UT, RE, MI,
'Let words and ſenſe be ſet by thee.'

Mr. Fenton, in a note on this poem, ſays that the beſt poets of that age were ambitious of having their verſes compoſed by this incomparable artiſt, who having been educated under Signor Coperario, introduced a ſofter mixture of Italian airs than before had been practiſed in our nation*. This aſſertion has no better a foundation than the bare opinion of its author, and upon a ſlight examination will appear to be a miſtake; Coperario was not an Italian, but an Engliſhman, who having viſited Italy for improvement, returned to England, italianized his name, and affected to be called Signor Giovanni Coperario, inſtead of Mr. John Cooper. It appears by his compoſitions that he affected to imitate the ſtyle of the Italians, but that he introduced into our muſic any mixture of the Italian air, will hardly be granted by any that have peruſed his works. And as to Lawes, he has in the preface to his Ayres and Dialogues, intimated little leſs than a diſlike of the Italian ſtyle, and in the laſt compoſition in that book done his utmoſt to ridicule it. The truth is, that not only in the time of Coperario, but in that of Lawes himſelf, the muſic of the Engliſh had ſcarce any air at all: and although in the much-applauded ſong of Lawes, his Ariadne, he has imitated the Italians by ſetting part of it in recitative; there is nothing in the airs that diſtinguiſhes them from the ſongs of the time compoſed by Engliſh maſters; at leaſt it muſt be confeſſed that they differ widely in ſtyle from thoſe of Cariſſimi and Marc Antonio Ceſti, who were the firſt that introduced into muſic that elegant ſucceſſion of harmonic intervals which is underſtood by the term melody. This ſuperiority of the Italian melody is to be aſcribed to the invention of the opera, in which the airs are looked on as the moſt conſiderable part of the entertainment: it is but natural to ſuppoſe that when the ſtage was in poſſeſſion of the

* Mr. Fenton, in the ſame note upon theſe lines of Waller, ſeems not to have underſtood the meaning of the two laſt. It was a cuſtom with the muſicians of thoſe times to frame compoſitions, and thoſe in many parts, to the ſyllables of Guido's hexachord, and many ſuch are extant: Mr. Waller meant in the paſſage above-cited to reprehend this practice, and very emphatically ſays that while others content themſelves with ſetting notes to ſyllables that have no meaning, Lawes employs his talent in adapting muſic to words replete with ſentiment, like thoſe of Mr. Waller.

fineſt voices of a country, every endeavour would be uſed to exhibit them to advantage; and this could no way ſo effectually be done as by giving to the voice-parts ſuch melodies as by their natural ſweetneſs and elegant contrivance would moſt conduce to engage the attention of the judicious hearers.

But to return to Henry Lawes, he continued in the ſervice of Charles I. no longer than till the breaking out of the rebellion; after that he betook himſelf to the teaching of ladies to ſing, and by his irreproachable life and gentlemanly deportment, contributed more than all the muſicians of his time to raiſe the credit of his profeſſion; he however retained his place in the royal chapel, and compoſed the anthem for the coronation of Charles II. He died on the twenty-firſt day of October 1662, and was buried in Weſtminſter abbey.

If we were to judge of the merit of Lawes as a muſician from the numerous teſtimonies of authors in his favour, we ſhould rank him among the firſt that this country has produced; but ſetting theſe aſide, his title to fame will appear to be but ill grounded. Notwithſtanding he was a ſervant of the church, he contributed nothing to the increaſe of its ſtores: his talent lay chiefly in the compoſition of ſongs for a ſingle voice, and in theſe the great and almoſt only excellence is the exact correſpondence between the accent of the muſic and the quantities of the verſe; and if the poems of Milton and Waller in his commendation be attended to, it will be found that his care in this particular is his chief praiſe.

It will readily be believed that muſic flouriſhed but very little during the time of the uſurpation; for although Cromwell was a lover of it, as appears by his patronage of Hingſton, and other particulars of him above noted; yet the liturgy being aboliſhed, thoſe excellent ſeminaries of muſic, cathedrals, ceaſed now to afford a ſubſiſtence to its profeſſors, ſo that they were neceſſitated to ſeek a livelihood by teaching vocal and inſtrumental muſic in private families; and even here they met with but a cold reception, for the fanaticiſm of the times led many to think muſic an unchriſtian recreation, and that no ſinging but the ſinging of David's Pſalms was to be tolerated in a church that pretended to be forming itſelf into the moſt perfect model of primitive ſanctity.

Of the gentlemen of king Charles the Firſt's chapel, a few had loyalty and reſolution enough to become ſharers in his fortunes; and among theſe were George Jefferies, his organiſt at Oxford in 1643, and Dr. John Wilſon; of the latter Wood gives an account to this purpoſe:

JOHN

IOHN WILSON

MUS. DOCT. OXON.

MDCXLIV.

From an original Painting in the Music-School, Oxford.

JOHN WILSON was born at Feverſham in Kent. He ſeemed to value himſelf on the place of his nativity, and was often uſed to remark for the honour of that county, that both Alphonſo Feraboſco and John Jenkins were his countrymen; the former was born of Italian parents at Greenwich, and the latter at Maidſtone; they both excelled in the compoſition of Fantaſias for viols, and were greatly eſteemed both here and abroad. He was firſt a gentleman of his majeſty's chapel, and afterwards his ſervant in ordinary in the faculty of muſic; and was eſteemed the beſt performer on the lute in England; and being a conſtant attendant on the king, frequently played

to him when the king would uſually lean on his ſhoulder. He was created doctor at Oxford in 1644, but upon the ſurrender of the garriſon of that city in 1646, he left the univerſity, and was received into the family of Sir William Walter, of Sarſden in Oxfordſhire, who with his lady, were great lovers of muſic. At length, upon the requeſt of Mr. Thomas Barlow, lecturer of Church-Hill, the pariſh where Sir William Walter dwelt, to Dr. Owen, vice-chancellor of the univerſity, he was conſtituted muſic-profeſſor thereof anno 1656, and had a lodging aſſigned him in Baliol college, where being aſſiſted by ſome of the royaliſts, he lived very comfortably, exciting in the univerſity ſuch a love of muſic as in a great meaſure accounts for that flouriſhing ſtate in which it has long ſubſiſted there, and for thoſe numerous private meetings at Oxford, of which Anthony Wood, in his Life of himſelf, has given an ample and intereſting narrative. After the Reſtoration he became one of the private muſic to Charles II. and one of the gentlemen of his chapel, ſucceeding in the latter capacity Henry Lawes, who died on the twenty-firſt day of October, 1662. Theſe preferments drew him from Oxford, and induced him to reſign his place of profeſſor to Edward Low, who had officiated as his deputy, and to ſettle in a houſe at the Horſe-ferry, at Weſtminſter, where he dwelt till the time of his death, which was in 1673, he then being near ſeventy-nine years old: he was buried in the cloiſter of St. Peter's church Weſtminſter. A picture of him is yet remaining in the muſic-ſchool at Oxford, and the engraving above given is taken from it. The compoſitions of Dr. Wilſon are 'Pſalterium Carolinum, the Devotions of his ſacred Ma-'jeſtie in his ſolitudes and ſufferings rendered in verſe, ſet to mu-'ſick for three voices and an organ or theorbo,' fol. 1657. 'Cheer-'ful Airs or Ballads; firſt compoſed for one ſingle voice, and ſince 'ſet for three voices. Oxon. 1660.' Aires for a voice alone to a Theorbo or Baſs Viol; theſe are printed in a collection entitled 'Select Airs and Dialogues,' fol. 1653. 'Divine Services and an-'thems,' the words whereof are in James Clifford's Collection, Lond. 1663. He alſo compoſed muſic to ſundry of the Odes of Horace, and to ſome ſelect paſſages in Auſonius, Claudian, Petronius Arbiter, and Statius, theſe were never publiſhed, but are extant in a manuſcript volume curiouſly bound in blue Turkey leather, with ſilver claſps, which the doctor preſented to the univerſity with an injunction

junction that no person should be permitted to peruse it till after his decease. It is now among the archives of the Bodleian library.

It appears that Dr. Wilson was a man of a facetious temper, and Wood has taken occasion from this circumstance to represent him as a great humourist, and a pretender to buffoonery: most people know that a humourist and a man of humour are two very different characters, but this distinction did not occur to Anthony. Henry Lawes has given a much more amiable, and probably a truer portrait of him in the following lines, part of a poem prefixed to the Psalterium Carolinum:

'From long acquaintance and experience, I
'Could tell the world thy known integrity;
'Unto thy friend; thy true and honest heart,
'Ev'n mind good nature, all but thy great art,
'Which I but dully understand.'

CHAP. V.

BENJAMIN ROGERS was the son of Peter Rogers of the chapel of St. George at Windsor; he was born at Windsor, and was first a chorister under the tuition of Dr. Nathaniel Giles, and afterwards a clerk or singing-man in that chapel: after that he became organist of Christ-Church Dublin, and continued in that station till the rebellion in 1641, when being forced thence, he returned to Windsor, and again became a clerk in St. George's chapel; but the troubles of the times obliging him to quit that station, he subsisted by teaching music at Windsor, and on an annual allowance, which was made him in consideration of the loss of his place. In 1653 he composed Airs of four parts for Violins, which were presented to the archduke Leopold, afterwards emperor of Germany, and were often played before him to his great delight; he being himself an excellent musician.

Mr. Rogers was favoured in his studies by Dr. Nathaniel Ingelo, a fellow of Eton college, who in the year 1653 being appointed chaplain to lord commissioner Whitelocke, embassador to Sueden, took with him thither some compositions for instruments, which were oftentimes played before queen Christina, and greatly admired,

not

not only by her majeſty, but by the Italian muſicians her ſervants *. Afterwards, viz. in the year 1658, the ſame Dr. Ingelo recommended his friend Rogers to the univerſity of Cambridge, and having obtained a mandate from Cromwell for that purpoſe, he was admitted to the degree of bachelor in muſic of that univerſity.

In the year 1662, October 21, Mr. Rogers was again appointed a clerk of St. George's chapel at Windſor, with an addition of half the ſalary of a clerk's place beſides his own, and alſo an allowance of twenty ſhillings per month out of the ſalary of Dr. Child, in conſideration of his performing the duty of organiſt whenever Child was abſent; and about the ſame time he was appointed organiſt of Eton college. All theſe places he held until a vacancy happening in Magdalen college, he was invited thither by his friend Dr. Thomas Pierce, and appointed organiſt there; and in 1669, upon the opening the new theatre, he was created doctor in muſic. In this ſtation he continued till 1685, when being ejected, together with the fellows, by James II. the ſociety of that houſe allowed him a yearly penſion, to keep him, as Wood ſays, from the contempt of the world, adding, that in that condition he lived in his old age in a ſkirt of the city of Oxon. unregarded.

The works of Dr. Rogers enumerated by Wood are of ſmall account, being only ſome compoſitions in a collection entitled 'Court 'Ayres, conſiſting of Pavans, Almagnes, Corants, and Sarabands 'of two parts,' by him, Dr. Child, and others, Lond. 1655, octavo, publiſhed by Playford; and ſome hymns and anthems for two voices in a collection entitled Cantica Sacra, Lond. 1674, and others in the Pſalms and Hymns of four parts, publiſhed by Playford. But his ſervices and anthems, of which there are many in our cathedral books, are now the moſt eſteemed of his works, and are juſtly celebrated for ſweetneſs of melody and correctneſs of harmony.

Wood concludes his account of him in theſe words: 'His com-'poſitions for inſtrumental muſic, whether in two, three, or four 'parts, have been highly valued, and were always 30 years ago or 'more, firſt called for, taken out and played, as well in the public

* Whitelocke, in the account of that embaſſy lately publiſhed, frequently mentions the applauſe given by the queen and her ſervants to what he calls his muſic, but he has forborne to mention to whom that applauſe was due, or even hinted that the author of it was Dr Rogers. Whitelocke pretended to ſkill in muſic; he ſays that while he was in Sueden he had muſic in his family, and frequently performed a part. Vide ſupra pag. 50, in not. an air of his compoſition.

'muſic-

'muſic-ſchool, as in private chambers; and Dr. Wilſon the pro-
'feſſor, the greateſt and moſt curious judge of muſic that ever was,
'uſually wept when he heard them well performed, as being wrapt
'up in an extacy, or if you will, melted down, while others ſmiled,
'or had their hands and eyes lifted up at the excellency of them.'

Upon the reſtoration of Charles II. the city of London having invited the king, the dukes of York and Glouceſter, and the two houſes of parliament to a feaſt at Guildhall, Mr. Rogers was employed to compoſe the muſic; Dr. Ingelo upon this occaſion wrote a poem intitled Hymnus Euchariſticus, beginning 'Exultate juſti in 'Domino,' this Mr. Rogers ſet in four parts*, and on Thurſday the fifth day of July, 1660, it was publicly performed in the Guildhall, and Mr. Rogers was amply rewarded for his excellent compoſition.

John Jenkins, a native of Maidſtone in Kent, was one of the moſt celebrated compoſers of muſic for viols during the reigns of Charles the Firſt and Second. He was patronized by Deerham of Norfolk, Eſq. and by Hamon L'Eſtrange of the ſame county, a man of very conſiderable erudition. In the family of this gentleman Jenkins reſided for a great part of his life, following at the ſame time the profeſſion of a private teacher of muſic. His compoſitions are chiefly Fantaſias for viols of five and ſix parts, which, as

* Of this hymn, thoſe ſtanzas which are daily ſung by way of grace after meat at Magdalen college Oxford, are part: they begin at 'Te Deum Patrem colimus.' Of the other compoſitions above ſpoken of, and of the reception they met with abroad, mention is made in a letter from Mr. Rogers to his intimate friend Anthony Wood, dated April 9, 1695, from his houſe in New-Inn Hall lane, Oxon. from which the following is an extract.

'According to your deſire when you were at my houſe laſt week, I have herewith made 'ſome addition to what I formerly gave you, viz.

'That Dr. Nathaniel Ingelo going into Sweedland as chaplaine to the lord ambaſſador 'to Chriſtina the queen, he did then preſent to the ſaid queen two ſets of muſique which 'I had newly made, being four parts, viz. 2 treble violins, tenor, baſs in Elami key, 'which were played often to her majeſty by the Italians her muſicians to her great content.

'There are alſo ſeveral ſetts of his of two parts for the violins called Court-maſquing 'Ayres, printed by John Playford at the Inner Temple in the year 1662, which were 'ſent into Holland by the ſaid John Playford, and played there by able maſters to the 'States General at the concluſion of the treaty of peace, when the Lord Hollis went over 'ambaſſador there; which were ſo well liked off, that the noblemen and others at the 'playing thereof did drink the great rummer of wine to Minehere Rogers of England: 'this account I had of Mr. John Ferris of Magdalen college, who was there at that time, 'and one of the performers thereof.'

The letter above written is ſigned Ben. Rogers, and directed to his worthy friend Anthony Wood, at his houſe over-againſt Merton College; the deſign of the letter is evidently to ſatisfy Wood in a requeſt to have an account of the doctor's compoſitions; and therefore, notwithſtanding the uſe of the pronoun *his* for *mine*, the compoſitions of two parts for violins abovementioned, muſt be underſtood to be the doctor's own, and as ſuch they are mentioned in Wood's account of him in the Faſti Oxon. vol. II. col. 174.

Wood aſſerts, were highly valued and admired, not only in England, but beyond ſeas. He ſet to muſic ſome part of a poem entitled Theophila, or Love's Sacrifice, written by Edward Benlowes, Eſq. and printed at London, in folio, 1651; and many ſongs.

Notwithſtanding that Jenkins was ſo excellent a maſter, and ſo ſkilful a compoſer for the viol, he ſeems to have contributed in ſome degree to the baniſhment of that inſtrument from concerts, and to the introduction of muſic for the violin in its ſtead. To ſay the truth, the Italian ſtyle in muſic had been making its way into this kingdom even from the beginning of the ſeventeenth century; and though Henry Lawes and ſome others affected to contemn it, it is well known that he and others were unawares betrayed into an imitation of it; Walter Porter publiſhed 'Airs and Madrigals with a Tho-'rough-baſs for the Organ, or Theorbo-lute, the Italian way;' even Dr. Child, whoſe excellence lay in the compoſition of church-muſic, diſdained not to compoſe pſalms after the Italian way, and Deering gave wholly into it, as appears by his Cantiones Sacræ, and his Cantica Sacra, the one publiſhed in 1597, the other in 1618. Others profeſſed to follow the Italian vein, as it was called; and to favour this diſpoſition a collection of Italian airs was publiſhed about the beginning of king Charles the Second's reign, by one Girolamo Pignani, then reſident in London, intitled 'Scelta di Canzonette 'Italiane de piu autori: dedicate a gli amatori della muſica;' after which the Engliſh compoſers, following the example of other countries, became the imitators of the Italians.

In compliance therefore with this general prepoſſeſſion in favour of the Italian ſtyle, Jenkins compoſed twelve Sonatas for two violins and a baſs, with a thorough-baſs for the organ, printed at London about the year 1660, and at Amſterdam in 1664; and theſe were the firſt compoſitions of the kind by an Engliſhman. Jenkins lived to about the year 1680. He is mentioned in terms of great reſpect by Chriſtopher Simpſon, in his Compendium of Practical Muſic; and there is a recommendatory epiſtle of his writing prefixed to the firſt edition of that work printed in 1667. Wood ſays he was a little man, but that he had a great ſoul.

Muſicians of eminence in the reign of Charles I. beſides thoſe already noticed were

Adrian Batten, a ſinging-man of St. Paul's, and a celebrated compoſer of ſervices and anthems, of which there are many in Barnard's

nard's Collection; as are alſo the words of many anthems compoſed by him in that of Clifford.

JOHN CAERWARDEN, a native of Hertfordſhire, of the private muſic to king Charles I. a noted teacher on the viol, but a harſh compoſer.

RICHARD COBB, organiſt to Charles I. till the rebellion, when he betook himſelf to the teaching of muſic.

Dr. CHARLES COLMAN, a gentleman of the private muſic to king Charles I. after the rebellion he taught in London, improving the lyra-way on the viol. Dr. Colman, together with Henry Lawes, Capt. Cook, and George Hudſon, compoſed the muſic to an entertainment written by Sir William D'Avenant, intended as an imitation of the Italian opera, and performed during the time of the uſurpation at Rutland-houſe in Charter-houſe yard. Dr. Colman died in Fetter-lane, London.

WILLIAM CRANFORD, a ſinging-man of St. Paul's, the author of many excellent rounds and catches in Hilton's and Playford's Collections. He compoſed that catch in particular to which Purcell afterwards put the words 'Lets lead good honeſt lives, &c.'

JOHN GAMBLE, apprentice to Ambroſe Beyland, a noted muſician, was afterwards muſician at one of the play-houſes; from thence removed to be a cornet in the king's chapel. After that he became one in Charles the Second's band of violins, and compoſed for the theatre. He publiſhed 'Ayres and Dialogues to the Theorbo and 'baſs Viol,' fol. Lond. 1659. Wood, in his account of this perſon, Faſti, vol. I. col. 285, conjectures that many of the ſongs in the above collection were written by the learned Thomas Stanley, Eſq. the author of the Hiſtory of Philoſophy, and ſeemingly with good reaſon, for they reſemble, in the conciſeneſs and elegant turn of them, thoſe poems of his printed in 1651, containing tranſlations from Anacreon, Bion, Moſchus, and others.

WILLIAM HOWES, born near Worceſter, where he was bred up with the waits, became one of the choir of Windſor till the rebellion, when he followed the king to Oxon. and was a ſinging-man of Chriſt-Church; he returned after the wars to Windſor, and had a ſoldier's pay allowed him to ſubſiſt on, till the reſtoration reſettled him in both places, he was afterwards a cornet in the king's chapel. He died at Windſor, and was buried in St. George's chapel yard.

GEORGE JEFFERIES, organiſt to Charles I. when he was at Oxon. 1643, ſervant to Lord Hatton of Kirby in Northamptonſhire, where he had lands of his own, was ſucceeded in the king's chapel by Edward Low. His ſon Chriſtopher Jefferies, a ſtudent of Chriſt-Church, played well on the organ.

RANDAL or RANDOLPH JEWIT, a ſcholar of Orlando Gibbons, and bachelor in muſic of the univerſity of Dublin, was organiſt of Chriſt-Church Dublin, ſucceeding in that ſtation Thomas Bateſon, before ſpoken of. In 1639 he quitted it, and Benjamin, afterwards Dr. Rogers, was appointed in his room, upon which Jewit returned to England, and became organiſt of Wincheſter, where he died, having acquired great eſteem for his ſkill in his profeſſion.

EDWARD LOW, originally a choriſter of Saliſbury, afterwards organiſt of Chriſt-Church, Oxon. and profeſſor of muſic, firſt as deputy to Dr. Wilſon, and afterwards appointed to ſucceed him. He ſucceeded George Jefferies as organiſt of the chapel royal, he died at Oxford the eleventh of July, 1682, and lies buried in the Divinity chapel joining to Chriſt-Church there. He publiſhed in 1661 'Short 'directions for rhe performance of Cathedral Service,' of which, alſo of the author, there will be further occaſion to ſpeak.

RICHARD NICHOLSON, organiſt of Magdalen college, Oxford, was admitted to the degree of bachelor in muſic of that univerſity in 1595. He was the firſt profeſſor of the muſical praxis in Oxford under Dr. Heyther's endowment, being appointed anno 1626. He died in 1639, and was the author of many madrigals, and of one of five parts, printed in the Triumphs of Oriana.

ARTHUR PHILLIPS was made a clerk of New College Oxford, at the age of ſeventeen; after that he became organiſt of Magdalen college, took the degree of bachelor of muſic in that univerſity, and upon the deceaſe of Richard Nicholſon, Dr. Heyther's profeſſor, in 1639, was elected to ſucceed him. Upon the breaking out of the rebellion he went abroad, and after changing his religion for that of Rome, was retained by Henrietta Maria queen of England, then in France, as her organiſt, but being diſmiſſed her ſervice, he returned hither, and was entertained in the family of Caryl, a gentleman of the Romiſh perſuaſion in Suſſex. His vocal compoſitions of two and three parts are ſaid to have great merit, but we know not that any of them are extant in print. Wood aſſerts that this perſon was nearly related

related to, if not deſcended from, the famous Peter Phillips, organiſt to the archduke and archducheſs Albert and Iſabel, of whom an account is herein before given.

WALTER PORTER, a gentleman of the chapel royal to Charles I. and maſter of the choriſters at Weſtminſter. He ſuffered in the time of the rebellion, and was patronized by Sir Edward Spencer: his works are 'Aires and Madrigals for two, three, four, and five 'voices, with a thorough-baſs for the organ or Theorbo-lute, the 'Italian way,' printed in 1639; Hymns and Motets for two voices, 1657; and the Pſalms of Mr. George Sandys compoſed into muſic for two voices, with a thorough-baſs for the organ, printed about the year 1670.

THOMAS WARWICK, organiſt of the abbey-church of St. Peter's Weſtminſter, and alſo one of the organiſts of the royal chapel. This perſon, as Tallis had done before him, compoſed a ſong of forty parts, which was performed before king Charles I. about the year 1635, by forty muſicians, ſome the ſervants of his majeſty, and others, of whom Benjamin, afterwards Dr. Rogers, was one. He was the father of the noted Sir Philip Warwick, ſecretary of the treaſury in the reign of Charles II.

During that period, which commenced at the beginning, and terminated with the middle of the ſeventeenth century, the Engliſh ſeem to have poſſeſſed a ſtyle of their own; at leaſt it may be ſaid that till towards the year 1650 our muſic had received no ſtronger a tincture from that of Italy than muſt be ſuppoſed neceſſarily to reſult from the intercourſe between the two countries; and this too was conſiderably reſtrained by thoſe civil commotions which engaged the attention of all parties, and left men little leiſure to enjoy the pleaſures of repoſe, or to cultivate the arts of peace. Upon the reſtoration of the public tranquility, the manners of this country aſſumed a new character; theatrical entertainments, which had long been interdicted, ceaſed to be looked on as ſinful, and all the arts of refinement were practiſed to render them alluring to the public. To this end, inſtead of thoſe obſcure places, where tragedies and comedies had formerly been repreſented, ſuch as the Curtain near Shoreditch *, the

* At this theatre Ben Jonſon was an actor; it was ſituated near the north-eaſt corner of Upper Moorfields, and behind Hog-lane; the whole neighbourhood, for want of another name, is called the Curtain, which ſome have miſtaken for the term Curtain uſed in fortification,

Magpye in Biſhopſgate-ſtreet, and the Globe on the Bank-ſide, Black-Friars, theatres were erected with ſcenical decorations, and women were introduced as actors on the ſtage.

The ſtate of dramatic muſic among us was at this time very low, as may well be inferred from the compoſitions of Laneare, Coperario, Campion, and others to court maſques in the reign of king James I. and from the muſic to Milton's Comus by Lawes; and yet each of theſe was in his time eſteemed an excellent muſician: this general diſparity between eccleſiaſtical and ſecular muſic is thus to be accounted for: in this country there are not, as in Italy and elſewhere, any ſchools where the latter is cultivated; for, to ſay the truth, the only muſical ſeminaries in England are cathedral and collegiate foundations; and it is but of late years that the knowledge of the ſcience was to be attained by any other means than that courſe of education and ſtudy which was calculated to qualify young perſons for choral ſervice; it is notorious that the moſt eminent compoſers for the theatre for ſome years after the Reſtoration, namely, Lock, Purcell, and Eccles, had their education in the royal chapel *; and till the time of which we are now ſpeaking, and indeed for ſome years after, he was held in very low eſtimation among muſicians, who had not diſtinguiſhed himſelf by his compoſitions of one kind or other for the church. From this propenſity to the ſtudy of eccleſiaſtical muſic it naturally followed that the national ſtyle was grave and auſtere; for this reaſon the blandiſhments of the Italian melody were looked on with averſion, and branded with the epithets of wanton and laſcivious, and were repreſented as having a tendency to corrupt the manners of the people. It is very difficult to annex correſpondent ideas to theſe words, as they reſpect muſic; we can only obſerve how the principle operated in the compoſitions of thoſe maſters who affected to be influenced by it; and here we ſhall find that it laid ſuch reſtrictions on the powers of invention, that all diſcrimination of ſtyle ceaſed. In all the ſeveral collections of ſongs, airs, and dialogues publiſhed between the years 1600 and 1650, the words might,

tification, imagining that ſome little fortreſs was formerly erected there, but it is taken from the ſign of the theatre, which was a green curtain. Vide Athen. Oxon. vol. I. col. 608.

* This circumſtance gave occaſion to Tom Brown to ſay that the men of the muſical profeſſion hang between the church and the playhouſe like Mahomet's tomb between the two loadſtones. Works of Mr. Thomas Brown, vol. II. page 301, in a letter of Dr. Blow to Henry Purcell, in anſwer to one feigned to be written from among the dead.

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without the leaſt injury to the ſenſe, be ſet to any airs of a correſpondent meaſure; and with regard to melody, he muſt have no ear that does not prefer a modern ballad tune to the beſt air among them.

The defects in point of melody under which the muſic of this country ſo long laboured, may juſtly be aſcribed to the preference given to harmony; that is to ſay, to ſuch compoſitions, namely, madrigals and fantaſias for viols in five and ſix parts, as were the general entertainment of thoſe who profeſſed to be delighted with muſic; and theſe had charms ſufficient to engage the attention not only of learned, but even of vulgar ears: The art of ſinging had never been cultivated in England with a view to the improvement of the voice, or the calling forth thoſe powers of expreſſion and execution, of which we at this time know it is capable; and as to ſolo-compoſitions for inſtruments, the introduction of ſuch among us was at a period not much beyond the reach of the memory of perſons yet living.

In Italy the ſtate of muſic was far different; the invention of the opera had introduced a new ſpecies, differing from that of the church, in regard that it admitted of all thoſe graces and ornaments, which, as they tended rather to gratify the ſenſe than improve the affections, it had been the buſineſs of councils, and the care of biſhops and paſtors to exclude from divine worſhip. In the muſical entertainments of the theatres it was found that the melody of the human voice, delightful as it naturally is, was in males capable of improvement by an operation which the world is at this day well aware of; as alſo that in the performance on ſingle inſtruments the degrees approaching towards perfection were innumerable, and were generally attained in a degree proportioned to the genius and induſtry of all who were candidates for the public favour.

The applauſes, the rewards, and other encouragements given to diſtinguiſhed performers, excited in others an emulation to excel; the effects whereof were in a very ſhort time diſcerned: It was about the year 1590 that the opera is generally ſuppoſed to have had its riſe; and by the year 1601, as Scipione Cerreto relates *, the number of performers celebrated for their ſkill in ſingle inſtruments, ſuch as the lute, the organ, viol d'arco, chittarra, viol da gamba, trumpet, cornet, and harp, in the city of Naples only, exceeded thirty †.

* Della Prattica Muſica, pag. 157.

† In Coriat's Crudities the author mentions his hearing in the year 1608, at St. Mark's church at Venice, the muſic of a treble viol, ſo excellent that no man could ſurpaſs it.

It was ſcarce poſſible but that a principle thus uniformly operating through a whole country, ſhould be productive of great improvements in the ſcience of melody, or that the ſtyle of Italy, where they were carrying on, ſhould recommend itſelf to the neighbouring kingdoms; the Spaniards were the firſt that adopted it, the French were the next, and after them the Germans.

He alſo gives a deſcription of a muſical performance in the ſame city in honour of St. Roche, at which he was alſo preſent; and celebrates as well the ſkill and dexterity of many of the performers as the muſic itſelf, which he ſays was ſuch as he would have gone an hundred miles to hear. The relation is as follows:

'This feaſt conſiſted principally of muſicke, which was both uocall and inſtrumentall; 'ſo good, ſo delectable, ſo rare, ſo admirable, ſo ſuperexcellent, that it did euen rauiſh 'and ſtupifie all thoſe ſtrangers that neuer heard the like. But how others were affected 'with it I know not; for mine owne part I can ſay this, that I was for the time euen rapt 'vp with Saint Paul into the third heauen. Sometimes there ſung ſixeteene or twenty men 'together, hauing their maſter or moderator to keepe them in order; and when they ſung, 'the inſtrumentall muſitians played alſo. Sometimes ſixteene played together vpon their 'inſtruments, ten ſagbuts, foure cornets, and two violdegambaes of an extraordinary 'greatneſſe; ſometimes tenne, ſixe ſagbuts, and foure cornets; ſometimes two, a cornet 'and a treble violl. Of thoſe treble viols I heard three ſeuerall there, whereof each was ſo 'good, eſpecially one that I obſerued aboue the reſt, that I neuer heard the like before. 'Thoſe that played vpon the treble viols, ſung and played together, and ſometimes two ſin-'gular fellowes played together vpon Theorboes, to which they ſung alſo, who yeelded 'admirable ſweet muſicke, but ſo ſtill that they could ſcarce be heard but by thoſe that 'were very neare them. Theſe two Theorbiſts concluded that night's muſicke, which 'continued three whole howers at the leaſt. For they beganne about fiue of the clocke, 'and ended not before eight. Alſo it continued as long in the morning: at euery time that 'euery ſeuerall muſicke played, the organs, whereof there are ſeuen faire paire in that 'roome, ſtanding al in a rowe together, plaied with them. Of the ſingers there were 'three or foure ſo excellent that I thinke few or none in Chriſtendome do excell them, 'eſpecially one, who had ſuch a peereleſſe and (as I may in a maner ſay) ſuch a ſupernatu-'rall voice for ſweetneſſe, that I thinke there was neuer a better ſinger in all the world, 'inſomuch that he did not onely giue the moſt pleaſant contentment that could be ima-'gined, to all the hearers, but alſo did as it were aſtoniſh and amaze them. I alwaies 'thought that he was an eunuch, which if he had beene, it had taken away ſome part of 'my admiration, becauſe they do moſt commonly ſing paſſing wel; but he was not, there-'fore it was much the more admirable. Againe it was the more worthy of admiration, 'becauſe he was a middle aged man, as about forty yeares old. For nature doth more 'commonly beſtowe ſuch a ſingularitie of voice vpon boyes and ſtriplings, then vpon men 'of ſuch yeares. Beſides it was farre the more excellent, becauſe it was nothing forced, 'ſtrained, or affected, but came from him with the greateſt facilitie that euer I heard. 'Truely I thinke that had a nightingale beene in the ſame roome, and contended with him 'for the ſuperioritie, ſomething perhaps he might excell him, becauſe God hath granted 'that little birde ſuch a priuiledge for the ſweetneſſe of his voice, as to none other: but I 'thinke he could not much. To conclude, I attribute ſo much to this rare fellow for his 'ſinging, that I thinke the country where he was borne, may be as proude for breeding ſo 'ſingular a perſon as Smyrna was of her Homer, Verona of her Catullus, or Mantua of 'Virgil: but exceeding happy may that citie, or towne, or perſon bee that poſſeſſeth 'this miracle of nature. Theſe muſitians had beſtowed vpon them by that company of 'Saint Roche an hundred duckats, which is twenty three pound ſixe ſhillings eight 'pence ſtarling. Thus much concerning the muſicke of thoſe famous feaſtes of Saint 'Lawrence, the Aſſumption of our Lady, and Saint Roche.' Coriat's Crudities, page 250.

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In England, for the reaſons above given, it met at firſt with a cool reception, and Coperario, who went to Italy purpoſely for improvement, brought very little back but an Italian termination to his name. Lawes diſclaimed all imitation of the Italians, though he was the firſt who attempted to introduce recitative among us, a ſtyle of muſic confeſſedly invented by Giulio Caccini, a muſician of that country. Lawes's favourite ſong of Ariadne in Naxos is no other than a cantata, but how inferior it is to thoſe of Ceſti and others any one will determine who is able to make the compariſon.

Other of our muſicians who were leſs attached to what was called the old Engliſh ſtyle, thought it no diminution of their honour to adopt thoſe improvements made by foreigners which fell in with that moſt obvious diſtinction of muſic into divine and ſecular, and which had before been recognized in this kingdom in compoſitions of Allemands, Corantos, Pavans, Paſſamezzos, and other airs borrowed from the practice of the Germans and Italians. Even the grave Doctors Child and Rogers, both church-muſicians, and Jenkins, who is ſaid to have been the glory of his country, diſdained not to compoſe in the Italian vein as it was called; the firſt of theſe publiſhed Court Ayres after the manner of the Italians, as did alſo Rogers, and Jenkins compoſed Sonatas for two violins and a baſs, a ſpecies of muſic invented in Italy, and till the time of this author unknown in England. From the example of theſe men enſued in this country a gradual change in the ſtyle of muſical compoſition; that elaborate contexture of parts which diſtinguiſhed the works of Tye, Tallis, Bird, and Gibbons, was no longer looked on as the criterion of good muſic, but all the little graces and refinements of melody were ſtudied. To anſwer particular purpoſes, the ſtrict rules of harmony were occaſionally diſpenſed with; the tranſitions from key to key were not uniformly in the ſame order of ſucceſſion; and in our melody, too purely diatonic, chromatic paſſages were introduced to aid the expreſſion, and give ſcope for variety of modulation; in ſhort, the people of this country, about the middle of the ſeventeenth century, began to entertain an idea of what in muſic is termed fine air, and ſeemed in earneſt determined to cultivate it with as much zeal as their neighbours.

Nor are we to look on this propenſity to innovation as ariſing from the love of novelty, or that caprice which often leads men to chuſe

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the worſe for the better; the improvements in melody and harmony are reciprocal, and both have a neceſſary tendency to introduce new combinations, and thereby produce variety.

CHAP. VI.

THE efforts from time to time made by the Italians in the improvement of muſic, have been deduced to the year 1600; and its progreſs in other countries has been traced to the ſame period: it is neceſſary to obſerve the ſame courſe through the ſucceeding century, and by memoirs of the lives and works of the moſt eminent theoretic and practical muſicians who flouriſhed during that period, to relate the ſubſequent refinements, as well in the theory as the practice of the ſcience.

BENEDETTO PALLAVACINO, a native of Cremona, and an eminent compoſer, was maeſtro di capella to the duke of Mantua about the year 1600. He is highly celebrated by Draudius, in his Bibliotheca Claſſica, pag. 1630. His works are chiefly madrigals for five and ſix voices, and in general are very fine.

DOMENICO PEDRO CERONE, a native of Bergamo, and maeſtro di capella of the royal chapel at Naples, was the author of a very voluminous work written in the Spaniſh language, and publiſhed at Naples in the year 1613, with this title, 'El Melopeo y Maeſtro. Tractado de muſica theorica y pratica: en que ſe pone por extenſo, lo que uno para hazerſe perfecto muſico ha meneſter ſaber: y por mayor facilidad, comodidad, y claridad del lector, eſta repartido en xxii libros *.'

This book, perhaps the firſt of the kind ever written in the language of Spain, is a muſical inſtitute, and comprehends in it the ſubſtance of Boetius, Franchinus, Glareanus, Zarlino, Salinus, Artuſi, Galilei, and, in ſhort, of moſt of the writers on muſic who had gone before him. In it are treated of the dignity and excellency of muſic, of the neceſſary qualifications in a teacher of the ſcience, and of the reciprocal duties of the maſter and diſciple; in what caſes correction may be adminiſtered to advantage, and of the reverence due from diſciples

* It ſeems alſo to have been publiſhed in 1619 at Antwerp. Walth. 152.

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to their maſters: theſe, and a great number of other particulars ſtill leſs to the immediate purpoſe of teaching muſic, and yet ſupported by a profuſion of references to the ſcriptures, the fathers, and to the Greek and Latin claſſics, make up the firſt book.

The titles of the ſeveral books are as follow: Lib. i. De los Atavios, y Conſonancias morales. Lib. ii. De las Curioſidades y antiguallas en Muſic. Lib iii. Del Cantollano Gregoriano ò Eccleſiaſtico. Lib. iv. Del Tono para cantar las Orac. Epiſt. y Euang. Lib. v. De los Auiſos neceſſ. en Cantollano. Lib. vi. Del Canto metrico, menſural, ò de Organo. Lib. vii. De los Auiſos neceſſ. en canto de Organo. Lib. viii. De las gloſas para gloſar las obras. Lib. ix. Del Contrapunto comun y ordinario. Lib. x. De los Contrapuntos artificioſos y doctus. Lib. xi. De los mouimientos mas obſeruados en la Comp. Lib. xii. De los Auiſos neceſſarios para la perf. Comp. Lib. xiii. De los Fragmentos Muſicales. Lib. xiv. De los Canones, Fugas, y de los Contr. à la xij. &c. Lib. xv. De los Lugares comunes, Entradas y Clauſulas, &c. Lib. xvi. De los Tonos en Canto de Organo. Lib. xvii. Del Modo, Tiempo, y Prolacion. Lib. xviii. Del valor de las notas en el Ternario. Lib. xix. De las Proporciones, y comp. de diuerſos Tiempos. Lib. xx. La declaracion de la Miſſa Lomme armè de Preneſtina. Lib. xxi. De los Conciertos, e inſtrum. muſic y de ſu temple. Lib. xxii. De los Enigmas muſicales.

In the fifty-third chapter of his firſt book Cerone enquires into the reaſons why there are more profeſſors of muſic in Italy than in Spain; and theſe he makes to be five, namely, 1. The diligence of the maſters. 2. The patience of the ſcholars. 3. The general affection which the Italians entertain for muſic; and this he illuſtrates by an enumeration of ſundry perſons of the nobility in Italy who had diſtinguiſhed themſelves by their ſkill in muſic, and had been the authors of madrigals and other muſical compoſitions, particularly the Count Nicolas De Arcos, the Count Ludovico Martinengo, the Count Marco Antonio Villachara, Geronimo Branchiforte Conde de Camerata, Carlo Geſualdo, Prencipe de Venoſa, Alexander Gonzaga, duke of Mantua, and Andrew Aquaviva, duke of Atri, the author of a learned treatiſe on muſic publiſhed in 1528. Under this head he takes occaſion to celebrate the liberality of Philip III. the then reigning king of Spain towards muſicians; as an inſtance whereof he ſays that of chapel-maſters and organiſts under him, ſome had ſalaries of

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three hundred, and ſome of five hundred ducats a year. The fourth reaſon aſſigned by him is the great number of academies in Italy for the ſtudy of muſic, of which he ſays there are none in Spain, excepting one founded by Don Juan de' Borja, Major Domo to the empreſs Donna Maria de Auſtria, ſiſter of Philip II. king of Spain. The fifth reaſon he makes to be the continual exerciſe of the Italian maſters in the art of practical compoſition.

Theſe reaſons of Cerone ſufficiently account for the ſmall number of muſicians which Spain has produced in a long ſeries of years; but though it be ſaid that during that interval between the time when St. Iſidore, biſhop of Sevil lived, and that of Salinas, we meet with no muſician of eminence a native of Spain excepting Bartholomeus Ramis, the preceptor of Spataro, already mentioned, and Don Blas, i. e. Blaſius Roſetta *, Chriſtopher De Morales, and Thomas a Sancta Maria; nor indeed with any intimation of the ſtate of the ſcience in that country, yet at the time that Salinas publiſhed his treatiſe De Muſica the Spaniards are remarked to have applied themſelves to the ſtudy of the ſcience with ſome degree of aſſiduity. The firſt muſician of eminence among the Spaniards after Salinas ſeems to have been Gonçalo Martinez, and after him Franceſco de Montanos: this perſon was a portioniſt or penſioner and maeſtro di cappella in the church of Valladolid for the ſpace of thirty-ſix years; he was the author of a treatiſe entitled 'Arte de Muſica theorica y practica,' publiſhed in 1592; and of another entitled 'Arte de Contollano,' publiſhed at Salamanca in 1610, to whom ſucceeded Sebaſtian Raval, a celebrated compoſer.

After this apology for the low ſtate of muſic in his country, Cerone proceeds to explain the nature of the ancient ſyſtem of muſic, making uſe of the ſeveral diagrams that occur in the works of Franchinus, Glareanus, Salinas, Zarlino, and other writers; he then proceeds to teach the precepts of the Cantus Gregorianus, following herein that deſignation of the eccleſiaſtical tones, and the method of ſinging the offices which is to be found in the works of Franchinus. From

* Roſetta was the author of a treatiſe publiſhed in 1529, entitled 'Rudimenta Muſices, 'de triplici muſices ſpecie; de modo debite ſolvendi divinum penſum: & de auferendis 'nonullis abuſibus in templo Dei.' Chriſtopher Morales was an excellent compoſer of madrigals about the year mentioned before. Thomas a Sancta Maria was a native of Spain, being born at Madrid, and a Dominican monk; he lived a very few years before Salinas, and in the year 1565 publiſhed at Valladolid a work entitled 'Arte de tanner 'fantaſia para tecla viguela y todo inſtrumendo de tres o quatro ordines.'

theſe he proceeds to the practice of ſinging, and the Cantus Menſurabilis, next to the precepts of Counterpoint, or plain and figurate Deſcant, and then to fugue and canon.

Towards the end of this book he treats of the proportions in muſic, giving the ſubſtance of all that is ſaid by other writers on that branch of the muſical ſcience.

In the twenty-firſt book he ſpeaks of muſical inſtruments, which he divides into three claſſes, namely the pulſatile, which he calls Inſtrumentos de golpe, comprehending the Atambor, Symphonia, Gyſtro, Crotal, Ciembalo, Tintinabulo, Pandero, and Ataval. Under the head of wind-inſtruments he ranks the Chorus, Tibia or Flute, the Sambuca, Calamo, Sodelina or Gayta, the Syringa or Fiſtula, the Chirimia, Trompeta, Sacabuche, Corneta, Regal, Organo, Fagote, Cornamuſa, Cornamuda, Dulçayna, and Doblado, Laſtly, in the claſs of ſtringed inſtruments he places the Siſtro comun, Pſalterio, Accetabulo, Pandura, Dulcemiel, Rebequina or Rabel, Vihuela, Violon, Lyra, Cythara or Citola, Quitarra, Laud, Tyorba, Arpa, Monochordio, Clavichordio, Cymbalo, and Spineta. He ſpeaks alſo of the temperature of the lute, and delivers the ſentiments of the various writers on that controverted ſubject.

The twenty-ſecond and laſt book is affectedly myſterious; it conſiſts of a great variety of muſical enigmas as he calls them, that is to ſay, Canons in the forms of a croſs, a key, and a ſword, in alluſion to the apoſtles Peter and Paul; others that have a reference to the figure of a balance, a piece of Spaniſh coin, a ſpeculum, a cheſs-board, and one reſolvable by the throwing of dice.

It appears very clearly from this work of Cerone that the ſtudies of the Spaniſh muſicians had been uniformly directed towards the improvement of church-muſic; and for this diſpoſition there needs no other reaſon than that in Spain, muſic was a part of the national religion; and how tenacious they were of that formulary which St. Gregory had inſtituted for the uſe of the Latin church, may be inferred from a fact related in a preceding part of this hiſtory, to wit, that a conteſt for its ſuperiority divided the kingdom, and was at length determined by the ſword.

With this predilection in favour of eccleſiaſtical, it cannot be ſuppoſed that ſecular muſic could meet with much encouragement in Spain. In this huge volume, conſiſting of near twelve hundred

pages, we meet with no compoſitions for inſtruments, all the examples exhibited by the author being either exerciſes on the eccleſiaſtical tones, or motets, or Ricercatas *, and ſuch kind of compoſitions for the organ; neither does he mention, as Scipione Ceretto, Merſennus, Kircher, and others have done, the names of any celebrated performers on the lute, the harp, the viol, or other inſtruments uſed in concerts.

The common muſical divertiſements of the Spaniards ſeem to have been borrowed from the Moors, who in a very early period had gained a footing in Spain, and given a deep tincture to the manners of the people; theſe appear to be ſongs and dances to inſtruments confeſſedly invented by the Arabians, and from them derived to the Moors, ſuch as the Pandora, the prototype of the lute; and the Rebec, a fiddle with three ſtrings, and to which moſt of the ſongs in Don Quixote are by Cervantes ſaid to have been ſung. As to their dances, excepting the Pavan, which whether it be of Spaniſh or Italian original is a matter of controverſy, the moſt favourite among the Spaniards till lately have been the Chacone and Saraband † and that theſe were brought into Spain by the Moors, ſeems to be agreed by all that have written on muſic.

In the enumeration of inſtruments by Cerone mention is made of the guitar, Ital. Chittara, an appellation well known to be derived from the word Cithara. The form of the guitar is exhibited by Merſennus in his Harmonics, lib. I. De Inſtrumentis harmonicis, pag. 25, and is there repreſented as an inſtrument ſo very broad as to be almoſt circular; the ſame author alſo gives the figure of an inſtrument longer in the body than the former, and narrower in the middle than at the extremities, ſomewhat reſembling a viol, and this he calls the Cithara Hiſpanica or Spaniſh Guitar ‡.

* RICERCATA, a term derived from the Italian verb Ricercare, to ſearch or enquire into, ſignifies in the language of muſicians, though improperly, a prelude or Fantaſia for the organ, harpſichord, or Theorbo; they are generally extempore performances, and in ſtrictneſs, when committed to writing, ſhould, as ſhould alſo voluntaries, be diſtinguiſhed by ſome other appellation. Vide Dictionaire de Muſique par Broſſard.

† Beſides the dances abovementioned there is one called the Fandango, which the Spaniards are at this time fond of even to madneſs, the air of it is very like the Engliſh hornpipe: it is danced by a man and woman, and conſiſts in a variety of the moſt indecent geſticulations that can be conceived.

‡ About the year 1730 a teacher of the guitar, an Italian, arrived at London, and poſted up in the Royal Exchange a bill inviting perſons to become his ſcholars: it began thus: 'De delectabl muſic calit Chittara fit for te gantlman e ladis camera;' the bill had at the top of it the figure of the inſtrument miſerably drawn, but agreeing with that in Merſennus. The poor man offered to teach at a very low rate, but met with none that could be prevailed on to learn of him.

This

This inſtrument by numberleſs teſtimonies appears for ſome ages back to have been the common amuſement of the Spaniſh gentlemen: Quevedo, an eminent Spaniſh writer of the laſt century, relates the adventures of a very accompliſhed gentleman, but a great humouriſt, one who in the day time conſtantly kept within doors, excluding the light of heaven from his apartments, and walked the ſtreets of Madrid by night with his guitar, on which he had arrived at great perfection, imitating in this particular the practice of the young nobility and gentry of Spain, who followed it as the means of recommending themſelves to the notice and favour of their miſtreſſes.

For this inſtrument there are extant many collections of leſſons compoſed by Spaniards and others. Merſennus mentions one publiſhed in 1626 by Ludovico de Briçenneo, entitled 'Tanner & Templar la Guitarra;' another written by Ambroſius Colonna of Milan, publiſhed in 1627, entitled 'Intauolatura di Cithara Spagnola,' containing many airs, viz. Paſſacalli tam ſimplices quam Paſſegiati, Chiacone, Zarauande, Folias, Spagnolette *, Pauagnilie Aria, Monache, Paſſe-mezzi, Romaneſcha, Corrente, Gagliarda, Toccata, Nizarda, Sinfonia, Balletto, Capricio, & Canzonette.

ROMANO MICHIELI, [Lat. Michaelius Romanus,] maeſtro di cappella in the church at Venice called Cathedrale de Concordia. He publiſhed at Venice a Compieta for ſix voices. This author is celebrated for his ſkill in the compoſition of canon, an example whereof in a canon for nine choirs or thirty-ſix voices is inſerted in Kircher's Muſurgia, tom. I. pag. 584. But his moſt celebrated work is a book entitled 'Muſica vaga ed artificioſa,' publiſhed at Venice in 1615, in which the ſubject of canon is very learnedly diſcuſſed and explained by a variety of examples. In the preface to this book are contained

* Of the ſeveral airs above enumerated a particular deſcription will be given hereafter, at preſent it may not be improper to mention that the Chacone is ſuppoſed to have been invented by the Arabians, and the Saraband by the Moors; the Follia is ſo particularly of Spaniſh original, that in muſic-books it is frequently called Follia di Spagna. Graſſineau has given a very ſilly deſcription of it, ſtyling it a particular ſort of air called Fardinal's Ground, which miſtake is thus to be accounted for: about the year 1690 there reſided at the court of Hanover, in quality of concert-maſter, a muſician named Farinelli. Corelli being then at Hanover, Farinelli gave him a ground to compoſe on; and the diviſions by him made thereon, to the number of twenty-four, make the twelfth of his ſolos, and is termed FOLLIA. Corelli had the practice of the Spaniſh muſicians in his eye, the Follia di Spagna, being nothing elſe than a certain number of airs in different meaſures compoſed on a ground baſs. Vivaldi alſo has compoſed a ſonata conſiſting of diviſions on the ſame ground, and called it Follia. See his Sonatas for two violins and a baſs opera prima.

memoirs

memoirs of the moſt celebrated muſicians living in Italy at the time of writing it.

JOHANN WOLTZ, organiſt of Heilbrun, an imperial town in the dukedom of Wirtemberg, and alſo a burgher thereof, was the publiſher of a work printed at Baſil in 1617, entitled 'Novam muſices 'organices tabulaturam,' being a collection of motets and alſo fugues and canzones, gathered from the works of the moſt famous muſicians and organiſts of Germany and Italy. In the dedication of this book to the magiſtrates of Heilbrun the author takes notice that he had been organiſt there forty years, and that his ſon had ſucceeded him. He was eſteemed one of the moſt ſkilful organiſts of his time; nevertheleſs there are no compoſitions of his own extant, a circumſtance much to be lamented.

LUDOVICO VIADANA, maeſtro di cappella at firſt of the cathedral church of Fano, a ſmall city ſituate in the gulph of Venice in the duchy of Urbino, and afterwards of the cathedral of Mantua, is celebrated for having about the year 1605 improved muſic by the invention of the figured or thorough-baſs. Printz has given a relation of this fact in the following terms: 'In the time of Viadana, Motets 'abounded with fugues, ſyncopations, the florid and broken counter-'point, and indeed every kind of affectation of learned contrivance; 'but as the compoſers ſeemed more to regard the harmony of the 'ſounds than the ſenſe of the words, adjuſting firſt the one, and 'leaving the other to chance, ſuch confuſion and irregularity en-'ſued, that no one could underſtand what he heard ſung; which 'gave occaſion for many judicious people to ſay, "Muſicam eſſe ina-'nem ſonorum ſtrepitum." Now this ingenious Italian organiſt and 'ſkilful compoſer, (who, as Chriſtopher Demantius relates, was able 'to raiſe more admiration in the minds of the hearers with one touch 'upon the organ, than others with ten) perceiving this, he took oc-'caſion to invent monodies and concerts, in which the text, eſpe-'cially aided by a diſtinct pronunciation of the ſinger, may well and 'eaſily be underſtood. But as a fundamental baſs was neceſſarily re-'quired for this purpoſe, he took occaſion from that neceſſity to in-'vent that compendious method of notation which we now call con-'tinued or thorough-baſs.'

Draudius has mentioned ſeveral works of Viadana, among which are the following: 1. 'Opus muſicum ſacrorum Concentuum, qui & 'unica

'unica voce, nec non duabus, tribus, & quatuor vocibus variatis 'concinentur, una cum baſſo Cont. ad Organum applicato,' an. 1612. 2. 'Opera omnia ſacrorum Concentuum, 1, 2, 3, & 4 vocum cum 'Baſſo continuo & generali, Organo applicato, novâque inventione 'pro omni genere & ſorte Cantorum & Organiſtarum accommodatâ. 'Adjunctâ inſuper in Baſſo generali hujus novæ inventionis inſtruc-'tione & ſuccinctâ explicatione. Latine, Italice, & Germanice, an. '1613 (item an. 1620) *.'

CLAUDIO MONTEVERDE, maeſtro di cappella of the church of St. Mark at Venice †, was a famous compoſer of motets and madrigals, and flouriſhed about the end of the ſixteenth and the beginning of the laſt century. In the year 1600 he became engaged in a diſpute with ſome of the ableſt muſicians of his time, occaſioned by certain madrigals of his, in which the diſſonances were taken in a manner not warranted by the practice of other muſicians. The particulars of this controverſy are related by Artuſi in the ſecond part of his treatiſe 'De Imperfettioni della moderna Muſica.' Monteverde is celebrated for his ſkill in recitative, a ſtyle of muſic of which he may be ſaid to have been one of the inventors; at leaſt there are no examples of recitative more ancient than are to be found in his opera of Orfeo, from which an extract is inſerted in the next preceding volume of this work; and indeed it may with truth be ſaid that Monteverde was the father of the theatric ſtyle. It ſeems that before his advancement to the dignity of chapel-maſter of St. Mark's, he was chapel-maſter to the duke of Mantua, for he is ſo ſtyled in his fifth book of madrigals repreſented at Venice in the year 1612. Monteverde was one of the original members of the Accademia Filomuſi, erected

* It does not appear by the date of any of the above publications that Viadana invented thorough-baſs ſo early as 1605. But as Printz has expreſsly aſſerted it, and his teſtimony has never yet been controverted, it would be too much at this diſtance of time to queſtion it; nevertheleſs it may be remarked that within two years as early as the period above aſſigned, it was practiſed by another author, namely, Gregory Aichinger, a German, and a voluminous compoſer, who in 1607 publiſhed at Augſburg, 'Cantiones Eccleſiaſticas a '3 et 4 voc. mit. einem G. B.' ſays the relator, i. e. with a general or thorough baſs. Walth. 18.

Farther, it has been diſcovered that the practice of figuring baſſes was known before the beginning of the ſixteenth century: in a work of our countryman Richard Deering, entitled 'Cantiones Sacræ quinque vocum,' publiſhed at Antwerp in 1597, the baſs part is figured with a 6th wherever that concord occurs.

† Upon a compariſon of times it ſeems probable that he was the immediate ſucceſſor in that ſtation of Zarlino, who himſelf ſucceeded Adrian Willaert.

at Bologna in the year 1622. Some very fine madrigals of his compoſition are extant in the collections publiſhed by Pietro Phaleſio and others, about the year 1600.

ANTONIO CIFRA, a Roman, educated in the ſchool heretofore mentioned to have been inſtituted by Paleſtrina and Nanino, for the inſtruction of youth in muſic; after he had finiſhed his ſtudies was taken into the ſervice of the archduke Charles of Auſtria, brother of the emperor Ferdinand II. After that he became director of the muſic in the German college at Rome, and about the year 1614 was appointed maeſtro di cappella of the church of Loretto. He compoſed altogether for the church, and made a great number of maſſes and motets. Milton is ſaid to have been very fond of his compoſitions, and to have collected them when he was in Italy.

PIETRO FRANCESCO VALENTINI, a Roman, and of a noble family, was educated under Paleſtrina and Gio. Maria Nanino, in the ſchool inſtituted by them at Rome; he was an excellent theoriſt, and, notwithſtanding the nobility of his birth, was neceſſitated to make muſic his profeſſion, and even to play for hire. He was the author of many compoſitions of ineſtimable value, among the reſt is the canon entitled Nodus Salomonis, inſerted in vol. II. page 375, which may be ſung two thouſand ways; this compoſition was once in the poſſeſſion of Antimo Liberati, who eſteemed it as a very great curioſity; not knowing perhaps that the author had given it to Kircher, who publiſhed it in his Muſurgia. Valentini was the author of a work publiſhed in 1645, entitled 'La Transformatione di Dafne, 'Favola morale con due intermedii; il primo contiene il ratto di 'Proſerpina, il ſecondo la cattività nella rete di Venere e Marte. 'La Metra Favola Græca verſificata; con due intermedii; il primo 'rappreſentante l'uccifione di Orfeo, & il ſecondo Pitagora, che ri-'trova la Muſica.'

PAOLO.

PAOLO AGOSTINO

DA VALLERANO,

COMPOSITORE.

Paolo Agostino, a diſciple of the ſame ſchool, was ſucceſſively organiſt of Santa Maria Traſtevere, St. Laurence in Damaſo, and laſtly of St. Peter's at Rome. For invention he is ſaid to have ſurpaſſed all his contemporaries. His compoſitions for four, ſix, and eight choirs are ſaid to have been the admiration of all Rome. He died in 1629, aged thirty-ſix, and lies buried in the church of St. Michael in Rome. He left a daughter, married to Franceſco Foggia, who will be ſpoken of hereafter.

Girolamo

GIROLAMO DIRUTA was a Franciſcan friar, and the author of a work entitled 'Il Tranſilvano, Dialogo ſopra il vero modo di ſonar 'Organi & Iſtromenti da penna,' printed at Venice in folio in the year 1625. The author ſtyles himſelf Organiſta del Duomo di Chioggia. The deſign of this his work is to teach the method of playing on the organ and harpſichord. After explaining the ſcale of muſic and the characters uſed in the Cantus Menſurabilis, he remarks the diſtinction between the organ and the other inſtruments which are the ſubject of his diſcourſe: the organ he obſerves is to be ſounded gravely, and at the ſame time elegantly; other inſtruments uſed in concerts and in dancing he ſays are to be played on with ſpirit and vivacity. And here he drops a hint that the profane and laſcivious muſic, forbidden to be uſed in the church by the decree of the council of Trent, conſiſted in airs reſembling dance-tunes, i. e. 'Paſſe-'mezzi, & altre ſonate da ballo.'

After ſome general directions reſpecting the poſition of the hand, and the application of the fingers to the inſtrument, he exhibits a variety of leſſons or Toccatas upon the eccleſiaſtical tones, ſome by himſelf, and the reſt by other maſters, as namely, Claudio Merulo, Andrea Gabrieli, Luzzaſco Luzzaſchi, Paolo Quagliati, Gioſeffo Guami, and others.

In the courſe of this dialogue the author takes occaſion to mention in terms of the higheſt reſpect, Claudio Merulo and Andrea Gabrieli, who ſeem to have been joint organiſts of the church of St. Mark at the time of the firſt publication of this book.

In the year 1622 Diruta publiſhed a ſecond part of the Tranſilvano; this is divided into four books, the firſt is ſaid to be 'Sopra il vero 'modo de intauolare ciaſchedun Canto.' The ſecond teaches the rules of counterpoint, and the method of compoſing Fantaſias, of which kind of muſic he gives a variety of examples, the compoſition of Luzzaſco Luzzaſchi, Gabriel Fattorini, and Adriano Bianchieri, The third part treats of the eccleſiaſtical tones, and of the method of tranſpoſing them, and other matters neceſſary to be known by every organiſt. The fourth book treats of the method of accompanying in choral ſervice, with the uſe of the ſeveral regiſters or ſtops, as they are now called, of the organ.

MICHAEL PRAETORIUS, a muſician eminent both in the theory and practice, was a native of Creutzberg, a city, caſtle, and bailiwick

wick on the river Wena in Thuringia, belonging to the duke of Saxe Eiſenach, where he was born on the fifteenth day of February, 1571. Having made a great proficiency in muſic, he was appointed by Henry Julius, duke of Brunſwick, chapel-maſter, and chamber-organiſt of his court, and alſo chamber or private ſecretary to Elizabeth his conſort; after which, being an eccleſiaſtic by profeſſion, he became prior of the Benedictine monaſtery of Ringelheim or Ringeln, ſituated between Goſlar and Lichtenberg, in the biſhopric of Hildeſheim. In the year 1596 he was the forty-eighth of fifty-three organiſts who were appointed to make trial of an organ then lately erected in the caſtle-church of Groningen. He was alſo, but in what part of his life is not aſcertained, chapel-maſter of the electoral court of Dreſden; this appears by the ſuperſcription of a congratulatory ode in Latin, compoſed by John Steinmetz, prefixed to the firſt volume of the Syntagma Muſicum of Prætorius. The muſical compoſitions of Prætorius are very numerous, and conſiſt of motets, maſſes, hymns, and other offices in the church ſervice. Beſides theſe he compoſed a work, intended to conſiſt of four volumes in quarto, but only three were printed, it is entitled Syntagma Muſicum, and contains a deduction of the progreſs of eccleſiaſtical muſic from its origin to the author's own time, with a deſcription of the ſeveral inſtruments in uſe at different periods. In the dedication of this work Prætorius complains of the many troubles and fatigues which he had undergone; and perhaps it is to be imputed to theſe that he left the work imperfect. He died at Wolfenbuttle on the fifteenth day of February, 1621, which day of the month was alſo that of his nativity, he having juſt compleated the fiftieth year of his age.

Heinrich Schutz was born on the eighth day of October, 1585, at Koſteritz, a village on the river Elſter in Voightland. His grandfather Albrecht Schutz, a privy-councellor, dying in 1591, at Weiſſenfeils, and leaving conſiderable poſſeſſions, Chriſtopher his ſon removed with his family thither, and was elected a burgomaſter of that city. In the year 1599, Heinrich having made a conſiderable proficiency in muſic, and having a very fine voice, was introduced to the Count Palatine Moritz at his court of Heſſe Caſſel, where having diſtinguiſhed himſelf, he was by the direction of the Count inſtructed in languages and the arts. Having perfected himſelf in the

rudiments of literature and the ſciences, he in the year 1607, together with a brother of his, named George, and a ſon of his father's brother named Heinrich, went to the univerſity of Marpurg, and proſecuted the ſtudy of the law. In the ſhort ſpace of two years Heinrich Schutz had made ſo good uſe of his time, that at the end of it he maintained a public diſputation de Legatis, and gained great applauſe for his learning and acuteneſs. Soon after this his patron Count Moritz coming to Marpurg, Heinrich waited on him, and the Count diſcovering in him the ſame propenſity to muſic that had firſt recommended him to his notice, propoſed to him the leaving of the univerſity in order to ſtudy muſic under Giovanni Gabrieli, a moſt celebrated muſician at Venice, promiſing to bear his expences, and maintain him there. This offer of grace was no ſooner made than accepted, Schutz went to Venice, and continued there till the death of his maſter in 1612. Having made a progreſs in his ſtudies equal to any of his fellow diſciples, he returned back to Heſſe Caſſel, and the Count Palatine ſettled on him a penſion of two hundred guilders per annum; but not having determined to make muſic his profeſſion, he betook himſelf again to the ſtudy of the law, which he purſued with great eagerneſs till the year 1615, when the elector of Saxony, John George, upon occaſion of the baptiſm of the young prince Auguſtus his ſon, invited him to his court, and inveſted him with the dignity of director of his muſic, at the ſame time honouring him with a gold chain and medal. Being now ſettled in an honourable and lucrative employment, Schutz, on the firſt day of June, 1619, married Magdalen, a young woman whom the original author of this account has diſtinguiſhed by the deſcription of Chriſtian Wildeck of Saxony's land ſteward's book-keeper's daughter *, and by her had two daughters.

In the year 1625 Schutz became a widower; and in the year 1628, having a deſire to reviſit Italy, he obtained permiſſion for that purpoſe. While he was abroad his father and alſo his wife's father died, the one in Auguſt, 1631, the other in October in the ſame year. During his abode at Venice, viz. in 1629, he publiſhed a collection of Latin motets with the title of Sagillarius.

* A Deſignatio Perſonæ almoſt as verboſe as that with which the viſiters of Don Saltero's Muſeum are amuſed, when they are ſhewn Pontius Pilate's wife's chamber-maid's ſiſter's hat.

Soon

Soon after his return to Dreſden the electorate of Saxony became the ſeat of war; not chuſing therefore to make that city his reſidence, Schutz, with the permiſſion of the elector, in the year 1634 accepted an invitation of his Daniſh majeſty to ſettle at Copenhagen; from thence in 1638 he removed to Brunſwic Lunenburgh, and in 1642 returned to Denmark, where he was appointed director of the king's muſic. Toward the end of his life he became in a great meaſure deaf, after which misfortune he went very little abroad, betaking himſelf to the reading of the holy ſcriptures and the ſtudy of theology; yet he did not renounce the ſtudy of muſic, for in this his retirement he compoſed ſeveral very noble works, as namely, ſome of the Pſalms, particularly the hundred and nineteenth, alſo the hiſtory of the Paſſion as recorded by three of the Evangeliſts. In his latter years he was afflicted with a diarrhea, with which he ſtruggled for a long time, till at length on the ſixth day of November, 1672, a violent attack of that diſorder put a period to his days, he being then eighty-ſeven years and twenty-nine days old, fifty-ſeven years whereof he had been chapel-maſter at the court of Saxony.

The works of Schutz are **Hiſtorie der Auferſtehung Jeſu Chriſti**, in ſeven books, publiſhed at Dreſden in 1623, **Kleinen geiſtlichen Concerten**, for 1, 2, 3, 4, and 5 voices, Leipſig, 1636. Symphoniarum Sacrarum, the firſt part, publiſhed at Friburg in 1629, by George Hofman, a friend of the author, while he was abroad, dedicated to the elector John George. Symphoniarum Sacrarum the ſecond part, publiſhed at Dreſden by Johann Klemme, organiſt to the elector of Saxony, and Alexander Herings, organiſt of Bautzen in the year 1647, it is called his tenth work, and is by them dedicated to Chriſtian V. king of Denmark. Symphoniarum Sacrarum, the third part, 1650. In the year 1661 all the works of Schutz were reprinted at Dreſden by the expreſs command of John George II. who committed the care of reviſing them to one Cornelius Becker.

JOHANN KLEMME, a celebrated organiſt and church muſician, a Saxon by birth, was diſtinguiſhed for his early proficiency in ſinging and knowledge of muſic by the elector of Saxony, Chriſtian II. It ſeems that, agreeable to the cuſtom of Germany and other countries, that prince was uſed to be entertained at his meals with vocal muſic, and that he had diſcovered in Klemme ſingular readineſs and

dexterity

dexterity in the practice of descant: to encourage a genius so hopeful, he committed him to the tuition of the ablest masters in the court of Dresden, under whom he was instructed and maintained at the expence of the elector, for the space of six years, at the end of which his patron died. Fortunately for Klemme, John George the succeeding elector, entertained an equal affection for music with his predecessor, and having discovered in Klemme a strong propensity to improvement, he placed him for his further instruction under Christian Erbach, a famous organist and composer at Augsburg, under whom he studied three years. At the expiration of this term Klemme returned to Dresden, and soon after was appointed master of the electoral chapel, and organist to the elector, by the recommendation of Schutz, who had held the former office fifty-seven years, and now resigned it on account of his age.

The works of Klemme are Fugues for the Organ, in number thirty-six, published at Dresden 1631. He also in conjunction with Alexander Herings, organist of Bautzen, published in the year 1647, the second part of the Symphoniarum Sacrarum of Heinrich Schutz, and dedicated it to Christian V. king of Denmark, the first part of which work had been published at Friburg by some other friend of the author during his absence in the year 1629, with a dedication to the elector John George.

Tarquinio Merula, a cavalier, and also accademico filomuso in Bologna, was also maestro di cappella of the cathedral of Bergamo in the year 1639. His compositions are of various kinds, and consist as well of instrumental as vocal music; he published several collections of Masses and Psalms to be performed either with or without instruments: one of his works is entitled 'Canzoni overo sonate 'concertate per Chiesa e Camera, a 2, e 3 Stromenti, lib. 1, 2, 3, 'e 4.' Tarquinio Merula was one of those musicians who introduced instruments other than the organ, that is to say, viols and also violins into the church in aid of choral singing; and, which is worth remarking, he appears by the work, the title whereof is above given at length, to have composed sonatas both for the church and the chamber as early as the year 1637, beyond which, in respect of antiquity, it will be found very difficult to carry the invention of this species of musical composition, since it is certain that for some years after that time, the only concert-music in practice either in France or

England

England were thoſe fantaſias for viols already deſcribed in the courſe of this work. Among the vocal compoſitions of Merula is one ſingularly humourous in its kind: it is the grammatical declenſion of the Latin pronoun hic, ſet to muſical notes in the form of a fugue, or, as it is vulgarly called, a canon in the uniſon. It ſeems the office of chapel-maſter at Bergamo was not the firſt of Merula's preferments, for in a work of his entitled 'Concerti Spirituali, con alcune ſonate à '2, 3, 4, & 5 voci,' printed at Venice in 1628, he is ſtyled 'Or-'ganiſta nella Chieſa Collegiata di S. Agata, e Maeſtro di Cappella 'nella Cathedrale di Cremona.'

Marco Scacchi, a Roman by birth, and a celebrated muſician, was maeſtro di cappella to Sigiſmund III. and Uladiſlaus IV. ſucceſſively kings of Poland. Angelo Berardi, the author of the Miſcellanie Muſicale, Documenti Armonici, and other tracts on muſic, acknowledges that in the compilation of them he received great aſſiſtance from his friend Marco Scacchi. He was the author of a treatiſe publiſhed in 1643 with this title, 'Cribrum muſicum ad triti-'cum Siferticum, ſeu Examinatio ſuccincta Pſalmorum, quos non ita 'pridem Paulus Siferdus, Dantiſcanus, in æde Parochiali ibidem Or-'ganædus, in lucem edidit, in quâ clarè et perſpicuè multa explican-'tur, quæ ſummè neceſſaria ad artem melopoeticam eſſe ſolent, Autore 'Marco Scacchio, Romano, Regiæ Majeſtatis Poloniæ et Sueciæ Ca-'pellæ magiſtro. Venetiis apud Alexandrum Vincentium.'

In the year 1647 Scacchi publiſhed 'Cantilena V. voc. et lachrymæ 'ſepulchrales,' containing a motet compoſed on occaſion of the death of Johannes Stobæus; and certain canons entitled 'Canones ſive La-'chrimæ ſepulchrales ad Tumulum Johannis Stobæi;' prefixed to the book is an eulogium celebrating the praiſes of Stobæus, of whom the author ſays that he was 'inter ſui ſeculi muſicos facilè princeps.' This perſon was a Pruſſian by birth, and chapel-maſter of the church of Koningſberg in Regal Pruſſia.

The muſical compoſitions of Scacchi are greatly eſteemed by the Italians for the exceeding cloſeneſs of their contexture, and that ingenious and artificial contrivance, which manifeſts itſelf to the curious obſerver. As a ſpecimen of theſe his excellencies, Berardi, in the Documenti Armonici, has publiſhed two madrigals, the one in four, the other in five parts, the latter whereof is here inſerted.

VOBIS datum eſt noſ - - - - - cere miſte - - -

VO - - - BIS datum eſt noſ - - -

- - rium noſ - - - - - cere miſte - ri - - um

cere mi - - ſte - - - - - - rium noſ - ce - re miſteri -

VO - - BIS datum eſt noſ - - - cere

VO - BIS

VO - - BIS datum eſt

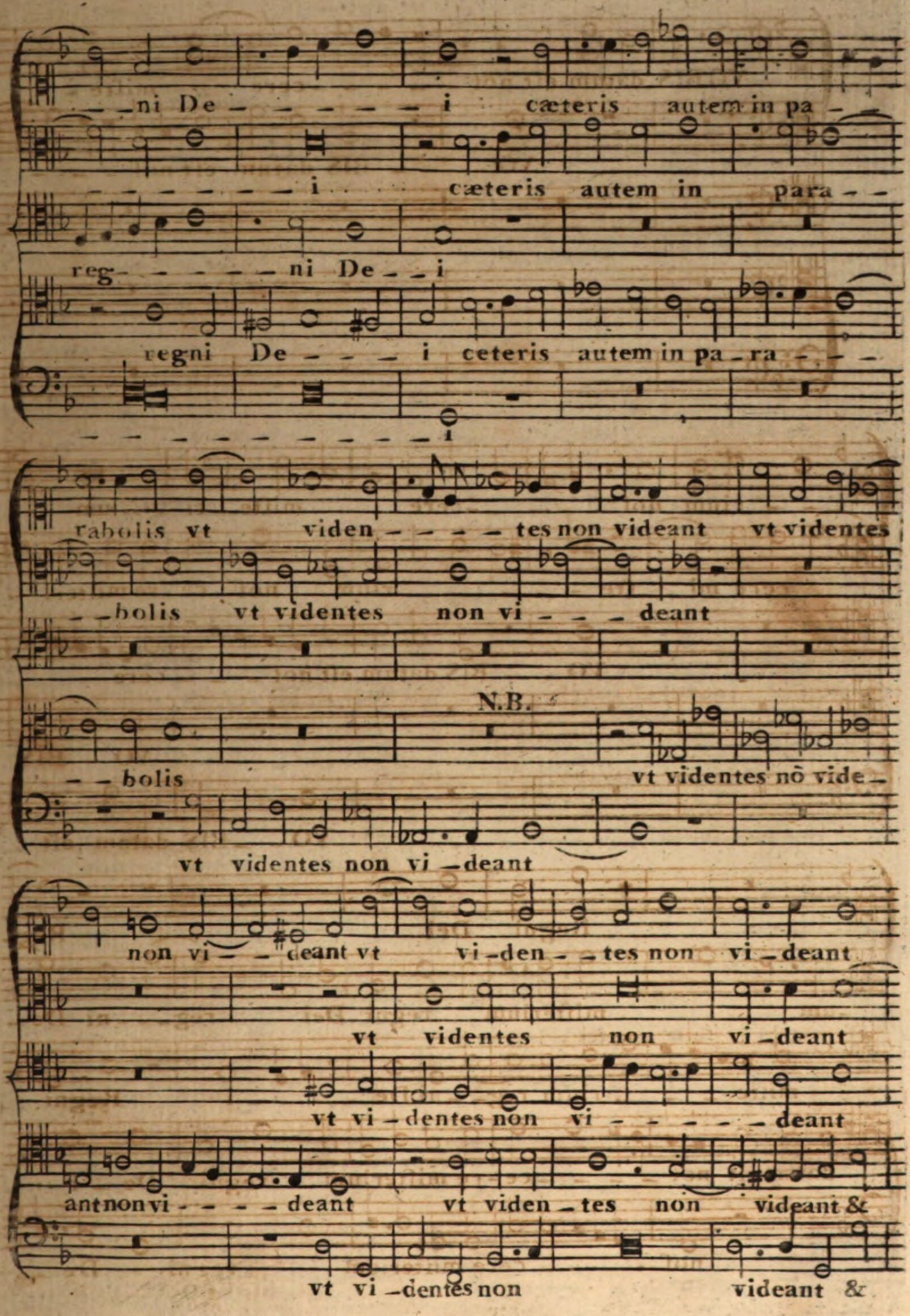
Regni Dei Reg-

-um miſterium regni Dei reg - - - ni De -

miſte - - - - rium reg - - ni De - - - - - i Regni

datum eſt noſ - - - - - ce - re miſterium regni De - i

noſ - - - - - cere miſterium regni De -


ni De i cæteris autem in pa -
i cæteris autem in para - -
reg ni De i
regni De i ceteris autem in pa ra
i
rabolis vt viden tes non videant vt videntes
bolis vt videntes non vi deant
N.B.
bolis
vt videntes nō vide -
vt videntes non vi deant
non vi deant vt vi den tes non vi deant
vt videntes non vi deant
vt vi dentes non vi deant
ant non vi deant vt viden tes non videant &
vt vi dentes non
videant &

& audien - - - - - -

- - - & audi - entes non in - telligant

& audi - entes non in - telligant & audientes

audientes non intelli - gant & audientes

audientes non in - - tel - - - li - gant

- - tes audien - - - tes non intelligant & audi -

& audientes non in - - telligant non in - telli - gant & audi -

non in - tel - ligant & au - di - entes non

non in - tel - - - ligant non in - telli - gant & audi -

& au - di - entes non

entes non intel - ligant.

entes non in - tel - li - gant.

in - tel - - - ligant.

- en - - tes non in - telligant.

in - tel - - - - li - gant.

MARCO SCACCHI.

CHAP. VII.

GREGORIO ALLEGRI

ROMANO,

CANT. DELLA CAPP. PONT.

MDCXXIX.

GREGORIO ALLEGRI, a diſciple of Gio. Maria Nanino, and a fellow ſtudent under him and Paleſtrina, with Bernardino Nanino, the nephew of Gio. Maria, Antonio Cifra, Pier Franceſco Valentini, and Paolo Agoſtino, was a ſinger in the papal chapel, being admitted as ſuch on the ſixth day of December, 1629. He was beſides, as a ſcho-

lar of his, Antimo Liberati, relates, a celebrated contrapuntiſt. Andrea Adami, ſurnamed da Bolſena, who has given a brief account of him, ſays that he was but an indifferent ſinger, but that he was diſtinguiſhed for his benevolent diſpoſition, which he manifeſted in his compaſſion for the poor, whom he daily relieved in crouds at his own door, and in daily viſits to the priſons of Rome, and communications with thoſe confined there, whoſe diſtreſſes he enquired into and relieved to the extent of his abilities. Allegri was a man of a very devout temper: his works were chiefly for the ſervice of the church; nevertheleſs he ſometimes compoſed for inſtruments *: among his compoſitions in the church ſtyle is a Miſerere in five parts in the key of G, with the minor third, which by reaſon of its ſuppoſed excellence and pre-eminence over all others of the like kind, has for a ſeries of years been not only reſerved for the moſt ſolemn functions, but kept in the library of the pontifical chapel with a degree of care and reſerve that none can account for †.

Andrea Adami, who might be a good ſinger, but was certainly a very poor writer, and, as may be collected from many paſſages in his book, leſs than a competent judge of the merits of muſical compoſition, has given a character of this work in the following words: 'Among thoſe excellent compoſers who merit eternal praiſe, is Gregorio Allegri, who with few notes, but thoſe well modulated, and better underſtood, has compoſed a Miſerere, that on the ſame days in every year is ſung, and is the wonder of our times, being conceived in ſuch proportions as raviſh the ſoul of the hearer.'

The above eulogium, hyperbolical as it is, will be found to mean but little when it is conſidered that moſt men expreſs delight and admiration, rapture and aſtoniſhment in the ſtrongeſt terms that imagination can ſuggeſt. The Miſerere of Allegri is in its ſtructure ſim-

* A compoſition of his for two violins, a tenor and baſs viol, is publiſhed in the Muſurgia of Kircher, tom. I. pag 487.

† The few copies of the Miſerere of Allegri till lately extant are ſaid to be incorrect, having been ſurreptitiouſly obtained, or written down by memory, and the chaſms afterwards ſupplied: ſuch it is ſaid is that in the library of the Academy of Ancient Muſic, but one in every reſpect complete, and copied with the utmoſt care and exactneſs, was about three years ago preſented as an ineſtimable curioſity by the preſent pope to an illuſtrious perſonage of this country.

The French church-muſicians have a Miſerere, which is highly valued among them, the production of their own country, compoſed by Allouette, of the church of Nôtre Dame in Paris, a celebrated compoſer of motets, and a diſciple of Lully.

ply

ply counterpoint, a ſpecies of compoſition which it muſt be allowed does not call for the utmoſt exertions of genius, induſtry, or ſkill; and it might be ſaid that the burial ſervice of Purcell and Blow may well ſtand in competition with it; if not, the Miſerere of Tallis, printed in the Cantiones Sacræ of him and Bird in the year 1575, in the opinion of a ſober and impartial judge, will be deemed in every reſpect ſo excellent, as to ſuffer by the bare compariſon of it with that of Allegri.

This perſon died on the eighteenth day of February, in the year 1652, and was buried near the chapel of St. Filippo in the Chieſa nuova, in the place of ſepulture appropriated to the ſingers in the pope's chapel.

BARBARA STROZZI, otherwiſe STROZZA, a Venetian lady*, flouriſhed towards the middle of the laſt century, and was the author of certain vocal compoſitions, containing an intermixture of air and recitative, which ſhe publiſhed in 1653, with the title of 'Cantate, 'Ariette, e Duetti,' with an advertiſement prefixed, intimating that ſhe having invented this commixture, had given it to the public by way of trial; but though the ſtyle of her airs is rather too ſimple to be pleaſing, the experiment ſucceeded, and ſhe is allowed to be the inventreſs of that elegant ſpecies of vocal compoſition the Cantata.

GIACOMO CARISSIMI, maeſtro di cappella of the church of St. Apollinare in the German college at Rome, is celebrated by Kircher and other writers as one of the moſt excellent of the Italian muſicians. He is reputed to be the inventor of the Cantata, which is borrowed from the opera, but which in the preceding article is ſhewn to have been invented by Barbara Strozzi, a lady his contemporary, and in truth was only firſt applied by Cariſſimi to religious ſubjects, and by him introduced into the church: a remarkable compoſition of his in this kind is one on the laſt Judgment, which begins with a recitative to the words 'Suonare l'ultima tromba.' One of the moſt finiſhed of his compoſitions is his Jephtha, a dialogue of the dramatic kind, and adapted to the church ſervice; it conſiſts of recitatives, airs, and chorus, and for ſweetneſs of melody, artful mo-

* This lady is not to be confounded with another of her own ſex, Laurentia Strozzia, a Dominican nun of Florence, who lived near fifty years after her, and wrote on muſic. She was very learned, underſtood the Greek language, and wrote Latin Hymns, which were tranſlated into French, and ſet to muſic by Jacques Mauduit, a French muſician, celebrated by Merſennus in his Harmonie Univerſelle, Des Inſtrumens de Percuſſion, page 63.

dulation, and original harmony, is juſtly eſteemed one of the fineſt efforts of muſical ſkill and genius that the world knows of. Kircher, in his Muſurgia, tome I. page 663, ſpeaks with rapture of this work; and after pointing out its beauties, gives the chorus of virgins 'Plo-'rate filiæ Iſrael,' for ſix voices in ſcore and at length.

Another work of Cariſſimi, of the ſame kind, and not leſs excellent than that abovementioned, is his Judicium Salomonis, to which may be added his dialogue between Heraclitus and Democritus, in which the affections of weeping and laughing are finely contraſted in the ſweeteſt melodies that imagination ever ſuggeſted *.

To Cariſſimi is owing the perfection of the recitative ſtyle; this ſpecies of muſic was invented by Jacopo Peri and Giulio Caccini, but reduced to practice, and greatly improved by Claudio Monteverde; Cariſſimi excelled in imitating the inflexions of the human voice, and in uniting the charms of muſic with the powers of oratory.

He was likewiſe the inventor of moving baſſes, in which he was imitated by a famous compoſer of Cantatas, Pier Simone Agoſtino, Colonna, Baſſani, and laſtly by Corelli. He was alſo among the firſt of thoſe that introduced the accompaniment of violins and other inſtruments with the voices in the performance of motets, a practice which he took from the theatre, and was afterwards adopted by Colonna, Baſſani, Lorenzani, and other Italians. A diſciple of his, Marc Antonio Ceſti, who will be ſpoken of in the next article, introduced the Cantata on the ſtage and into ſecular performances. Mattheſon calls this a profanation, but with little reaſon, for the Cantata was never appropriated to church-ſervice, and in its original deſign was calculated for private entertainment.

Kircher in the ſtrongeſt expreſſions of gratitude acknowledges his having received great aſſiſtance from Cariſſimi in the compilation of the Muſurgia, particularly in that part of it which treats of Recitative, in which ſtile he aſſerts that Cariſſimi had not his equal.

Dr. Aldrich has adapted Engliſh words to many of Cariſſimi's motets; one of them, 'I am well pleaſed,' is well known as an anthem, and is frequently ſung in the cathedrals of this kingdom: and here it may be noted that the chorus in Mr. Handel's oratorio of Samſon, 'Hear Jacob's God,' is taken from that in Jephtha 'Plorate filiæ Iſrael.'

* Pietro Torri, chapel-maſter of the church of Bruſſels in the year 1722, compoſed a duet on the ſame ſubject.

Among

Among the Harleian manuſcripts is a volume of muſical compoſitions, ſaid by Mr. Humphrey Wanley, who drew up the Catalogue as far as No. 2407, to have been bought of himſelf, the firſt whereof is entitled 'Ferma, laſcia, ch'io parli Sacrilego Miniſtro, Cantata di 'Giacomo Cariſſimi,' upon which is the following note: 'This 'Giacomo Cariſſimi was in his time the beſt compoſer of church-'muſic in all Italy. Moſt of his compoſitions were with great la-'bour and expence collected by the late learned dean of Chriſt-'Church, Dr. Henry Aldrige. However, ſome things of Cariſſimi 'I had the luck to light upon, which that great man could not pro-'cure in Italy, of which this Cantata was one. Cariſſimi living to 'be about ninety years old, compoſed much, and died very rich as I 'have heard *.'

Marc Antonio Ceſti was at firſt a diſciple of Cariſſimi, and afterwards a monk in the monaſtery of Arezzo in Tuſcany. The emperor Ferdinand III. made him his maeſtro di cappella, notwithſtanding which, and his religious profeſſion, he compoſed but little for the church, for which he has been cenſured; nay he compoſed for the theatre, operas to the number of five; one entitled Orontea was performed at Venice about the year 1649, and another entitled La Dori ſome years after. His Cantatas, as has been mentioned in the article of Cariſſimi, were all of the ſecular kind, and the invention of the Cantata di Camera is therefore by ſome aſcribed to him, while others contend that the honour of it is due to Cariſſimi his maſter: neither of theſe opinions have any foundation in hiſtorical truth; the Cantata, as above is related, was originally invented by Barbara Strozzi; and there are ſome of her compoſitions now extant which bear the name of Cantatas, and are ſo in fact, as conſiſting of recitative and airs for the voice; it is true that the evidences of art and ſkill in the contrivance of them are but few, however they are prior in reſpect of time to thoſe of Cariſſimi and Ceſti, and muſt therefore be looked on as the earlieſt compoſitions of the kind. One of the moſt celebrated Cantatas of Ceſti is that to the words 'O cara Liberta;' ſome of his airs are printed in a collection publiſhed in London about the year 1665 by Girolamo Pignani, entitled 'Scelta di Canzonette 'Italiane de piu Autori.' The following ſprightly duet is alſo of his compoſition.

* Harleian Catalogue, No. 1265.

CARA cara'e dolce Ca_ra ca_ra'e

CARA cara'e dol _ _ ce Liber _ ta ca _ ra'e

dol_ce ca _ ra'e dol_ce Liber _ ta _ _ _ _ _ _ _ _ _ _

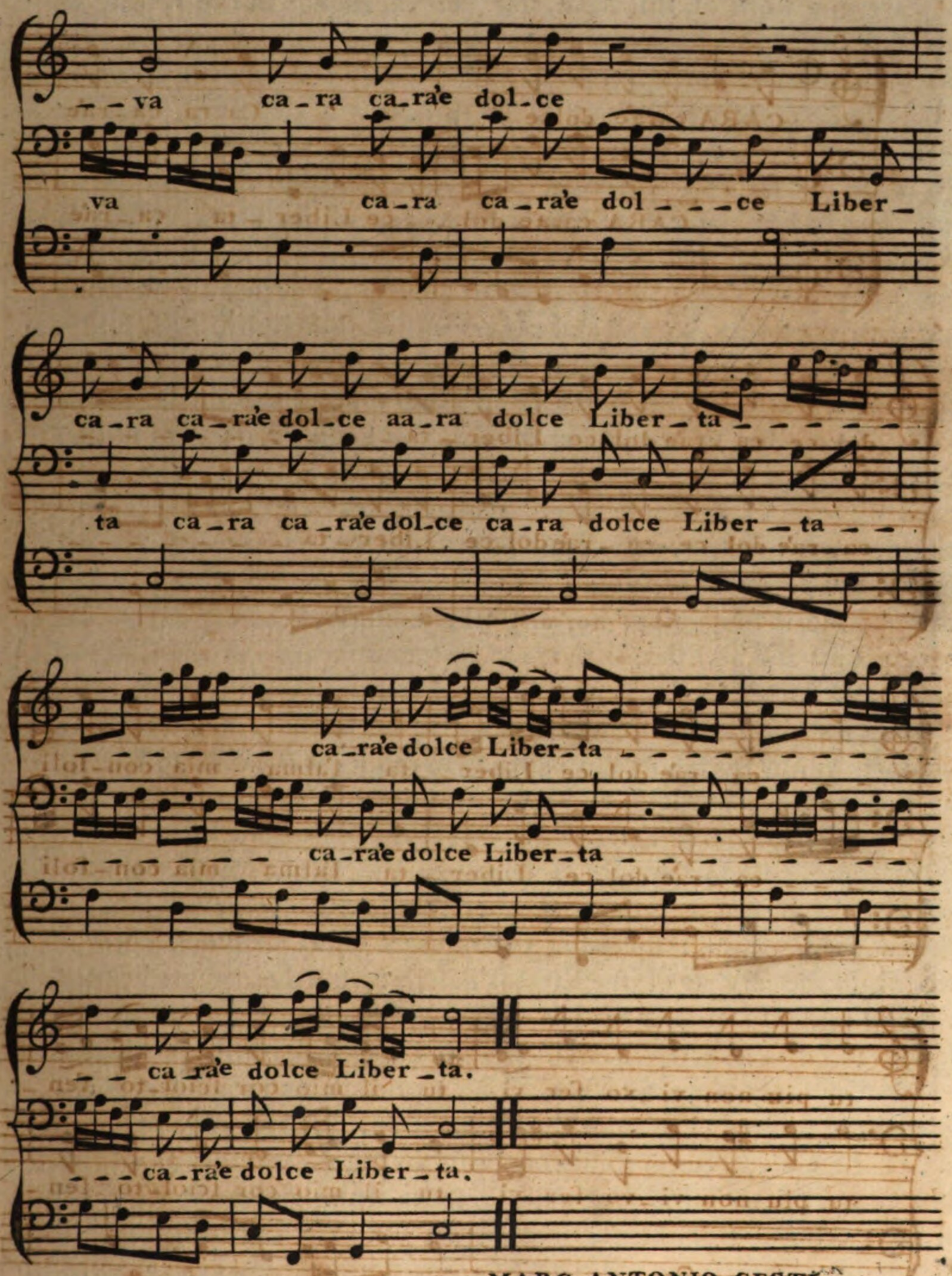
ca _ ra'e dol_ce ca _ ra'e dol_ce Liber _ ta _ _ _ _ _ _ _

_ _ ca _ ra'e dol_ce Liber _ _ ta' l'alma mia con_ſoli

_ _ _ ca _ ra'e dol_ce Liber _ ta l'alma mia con_ſoli

tu piu non vi_vo ſer_vi _ _ tu il mio cor ſciol_to ſen _

tu piu non vi_vo ſer_vi tu il mio cor ſciol_to ſen _



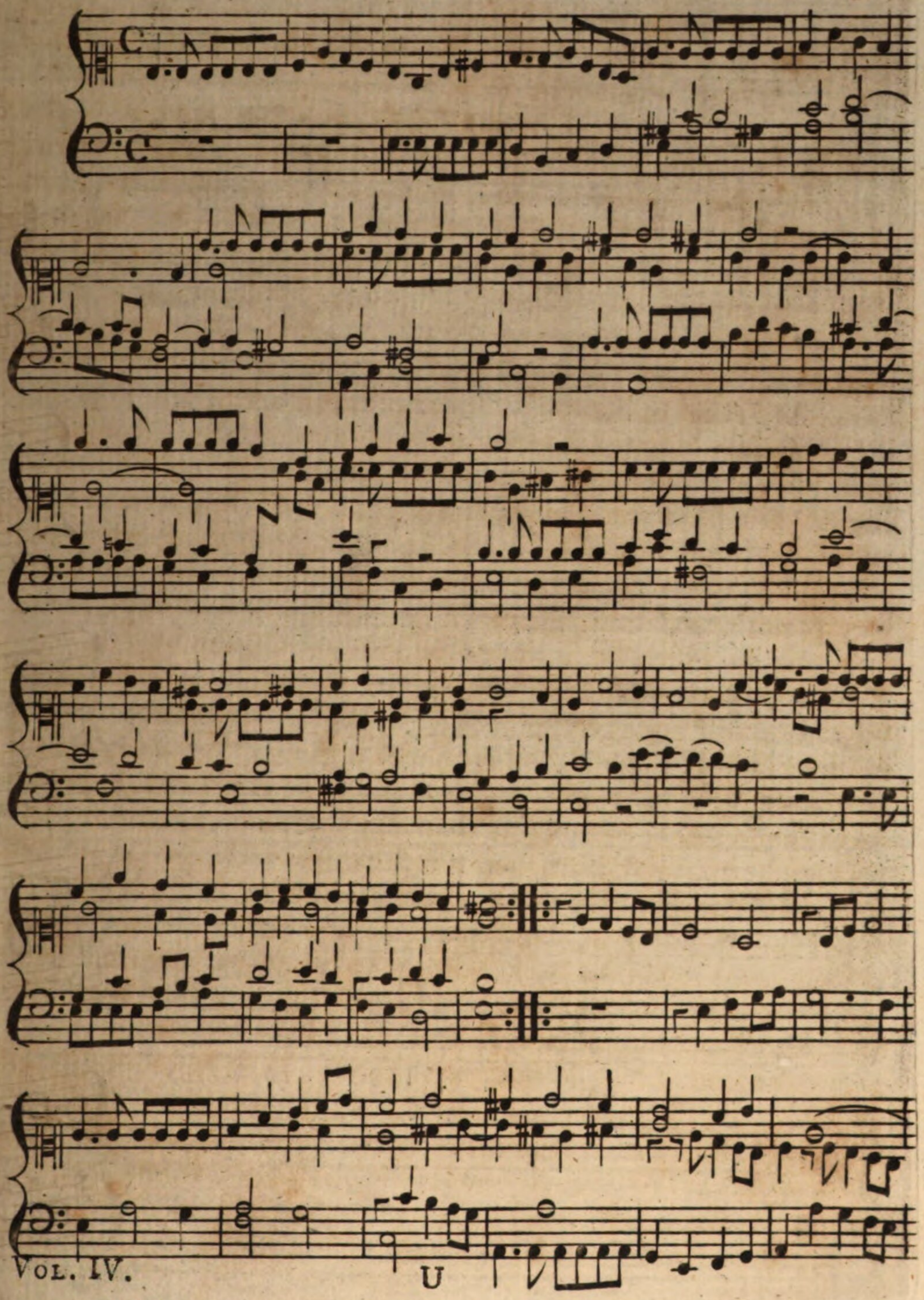
MARC ANTONIO CESTI.

ESTHER ELIZABETH VELKIERS may juſtly be thought to merit a place in a work of this kind, for her excellence in the faculty of muſic. She was a native of Geneva, and was born about the year 1640, but before ſhe was a twelvemonth old, through the careleſsneſs of a ſervant, was ſuffered to go ſo near a heated oven, that ſhe was in an inſtant almoſt totally deprived of her ſight. As ſhe grew up her father diſcovering in her a ſtrong propenſity to learning, taught her the uſe of letters by means of an alphabet cut in wood, and had her inſtructed in the Latin, German, French, and Italian languages. Being thus furniſhed, ſhe applied herſelf to the ſtudy of the mathematics, natural and experimental philoſophy, and, laſtly, theology; in all which ſciences ſhe acquired ſuch a degree of knowledge as rendered her the wonder and admiration of the ableſt profeſſors. As a relief to her ſeverer ſtudies, ſhe betook herſelf to muſic, the knowledge whereof ſhe acquired with great facility. She had a good voice and a very fine hand, which ſhe exerciſed on the harpſichord. She had ſcarce any remains of ſight, but had nevertheleſs attained the power of writing a hand very legible. Nothing of her compoſition is remaining, nor any other memorials of her extraordinary genius and abilities, than are to be found in ſome of the German Lexicons, in which ſhe is mentioned in terms of great reſpect.

JOHANN CASPAR KERL, was a native of Saxony, and having in his early youth made great proficiency in muſic, was called to Vienna by the archduke Leopold, and appointed organiſt at his court, where diſcovering ſigns of an extraordinary genius, he was for his improvement committed to the care of Giovanni Valentini, maeſtro di cappella at the Imperial court, and after that ſent to Rome for inſtruction under Cariſſimi: upon his return great offers were made him to enter into the ſervice of the Elector Palatine, but he declined them, chuſing rather to ſettle at Bavaria, where he became maeſtro di cappella to the elector Ferdinando Maria. His principal work is his 'Modulatio Organica ſuper Magnificat octo Tonis Eccleſiaſticis reſpondens,' engraved and printed in folio at Munich in 1686. Kerl is juſtly eſteemed one of the moſt ſkilful and able organiſts that the world ever produced. In a competition that he had with ſome Italian muſicians at the court of the elector of Bavaria, he compoſed a piece for that inſtrument of wonderful contrivance, and which none but himſelf could execute.

The following is given as a ſpecimen of Kerl's ſtyle of compoſition for the organ.

CANZONA



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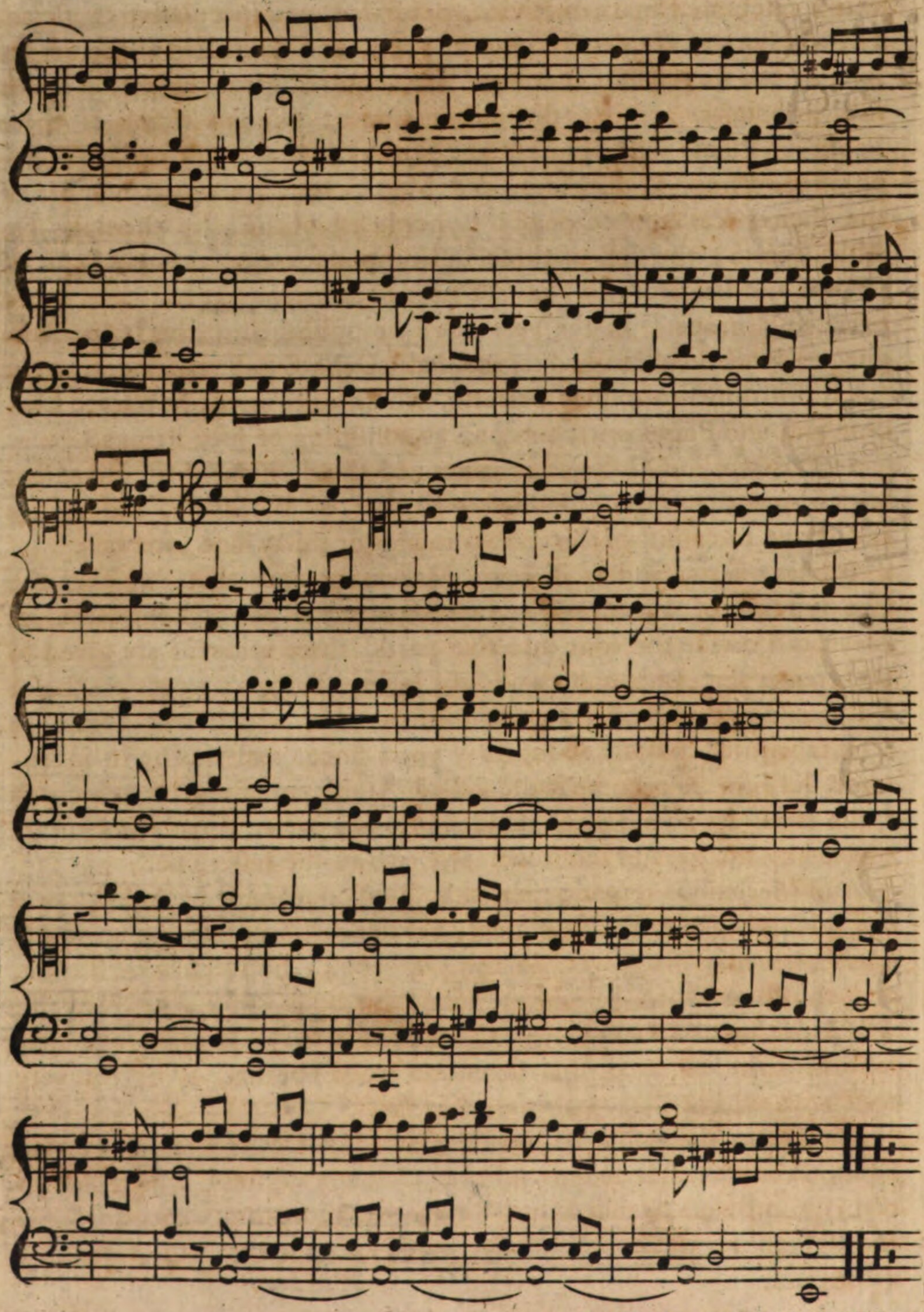


JOHANN CASPAR KERL.

Fabio Colonna, of the illuſtrious family of that name at Rome, was a celebrated mathematician, naturaliſt, and ſpeculative muſician. He was born at Naples in the year 1567, and flouriſhed at the beginning of the ſucceeding century. He acquired great reputation by his ſkill in botany, and by the publication at different times of three books of Plants with figures, and remarks on the writings of Theophraſtus, Pliny, Dioſcorides, and Matthiolus: he was a member of the ſociety called Accademia Lyncæi, eſtabliſhed by the duke De Aqua Sparta; the firſt of thoſe inſtitutions for the improvement of ſcience and literature, which are now ſo numerous in Italy and other parts of Europe. In the year 1618 he publiſhed in the Italian language a work in three books, entitled 'Della Sambuca Lincea, overo 'dell' inſtrumento muſico perfetto, which inſtrument he named Lincea, and alſo Pentecontachordon, as conſiſting of fifty ſtrings.

In this work of Colonna is contained the diviſion of the diapaſon, which many have confounded with that of Vicentino, and makes the octave to conſiſt of thirty-two ſounds or thirty-one intervals.

Salinas aſſerts, and as it ſeems Merſennus once thought, that the two ſyſtems of Vicentino and Colonna were one and the ſame, as they both divide the tone into five parts, three whereof are given to the greater ſemitone, and two to the leſſer. Salinas's words are theſe: 'I ſhould not paſs over a certain inſtrument, which was begun to 'be fabricated in Italy about forty years ſince, and was by its inven-'tor, let him be who he will, called Archicymbalum, in which all 'the tones are found to be divided into five parts, three whereof are 'given to the greater ſemitone, and two to the leſſer one.'

And Merſennus remarks that that diviſion cannot be called a new one which began to be made ninety-ſeven years before the time of his, Merſennus's, writing, viz. in the year 1634; between which time, and the time when Salinas publiſhed his book, fifty years elapſed: wherefore ſays Merſennus, as Colonna is a very old man, and confeſſes that he received this invention from another, it agrees very well with what Salinas has remarked *.

But in the Harmonie Univerſelle, livre III. Des Genres de la Muſique, Prop. XI. Merſennus exhibits Colonna's ſyſtem, which has no one circumſtance in common with that of Vicentino, excepting only the diviſion of the tone into five parts, as appears by the following deſcription.

* Harmonici, lib. VI. De Generibus et Modis, Prop xiii.

'Fabio makes uſe of a monochord of the length of ſeven feet be-
'tween the two bridges, and divides it into 200 equal parts, by means
'of an iron wheel, of the ſize of a Julio, an Italian coin worth five
'pence, this wheel has forty teeth, and being placed in a collateral
'ſituation with the ſtring, and rolled along, in fifty revolutions marks
'200 points.

'As to the degrees of the different ſpecies of the Diatonic, which he
'endeavours to find in the diviſion of the octave into thirty-eight in-
'tervals, they prove that the Greeks have groped in the dark for that
'which they might eaſily have found if they had followed nature.

'The deſign of Fabio is to prove that the tone ought to be divided
'into five parts, but this may be done, as we have elſewhere ſaid,
'by a diviſion of 19 parts *.'

A	1000	1000
	$1063\frac{14}{17}$	$936\frac{3}{17}$
	$1090\frac{10}{11}$	$909\frac{1}{11}$
G	$1111\frac{1}{9}$	$888\frac{8}{9}$
	$1142\frac{6}{7}$	$857\frac{1}{7}$
#f	1200	800
F	1250	750
E	$1333\frac{1}{3}$	$666\frac{2}{3}$
	$1538\frac{6}{13}$	$461\frac{7}{13}$
	$1411\frac{13}{17}$	$588\frac{4}{17}$
	$1428\frac{4}{7}$	$571\frac{3}{7}$
	$1454\frac{6}{11}$	$545\frac{5}{11}$
D	1500	500
#c	1600	400
	$1739\frac{3}{23}$	$260\frac{20}{23}$
	$1658\frac{18}{29}$	$341\frac{11}{29}$
C	$1666\frac{2}{3}$	$333\frac{1}{3}$
	$1684\frac{4}{9}$	$315\frac{5}{9}$
	$1714\frac{2}{7}$	$285\frac{5}{7}$
b	$1777\frac{7}{9}$	$222\frac{2}{9}$
	$1860\frac{20}{43}$	$139\frac{23}{43}$

'The table here exhibited ſhews all
'the chords, and intervals in the oc-
'tave of Fabio. Its two columns con-
'tain all the chords of the octave, and
'ſhew the different points of the mono-
'chord on which the bridge is to be placed,
'to find every degree and every interval,
'as well againſt the whole chord, as a-
'gainſt the reſidue; and for this purpoſe
'the right hand column contains a
'number, which, together with its cor-
'reſpondent number on the left, com-
'pletes the number 2000, repreſenting
'the whole chord.

'For example, the numbers 1000 and
'1000 at the top of each column, make
'up the number 2000; the numbers in
'the ſixth place from the top, that is to
'ſay, 1200 and 800 in like manner com-
'pleat the number 2000; and the ſame
'thing will come to paſs in all the reſt
'of the numbers in the two columns,
'whoſe addition will always give the
'num-

* Vide Harmon. lib. V. De Diſſonantiis, Prop. xix.

	1811 17/53	188 36/53
	1818 2/11	181 9/11
	1828 4/7	171 3/7
	1840 2/13	153 11/13
	1882 6/17	117 11/17
	1937 59/83	62 24/83
	1900 100/101	99 1/101
	1904 16/21	95 5/21
	1910 30/67	89 37/67
#a	1920	80
	1939 13/33	60 20/33
	1963 31/163	36 132/163
	1949 47/197	50 150/197
	1951 9/41	48 32/41
	1954 20/131	45 11/13
	1959 9/49	40 40/49
	1969 3/13	30 10/13
A	2000	

'number 2000, the ſum of the diviſions 'contained in the whole chord.

'It is eaſy to know what every reſi- 'due makes with the whole chord, or 'with the other remaining part, that is 'to ſay, what every number of each co- 'lumn makes when compared with its 'oppoſite number, or with that of the 'whole chord, for example.

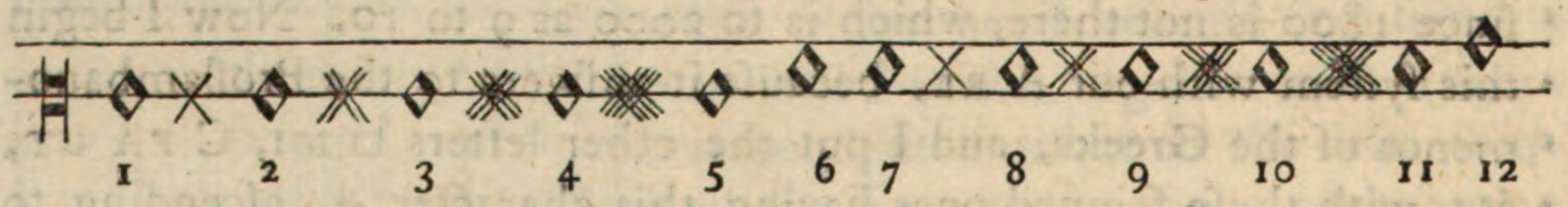
'The ſixth ſtep of the firſt co- 'lumn, 1200, and the ſixth of the ſe- 'cond, 800, make the fifth, but 800 'with 2000, the greater tenth, and '1200 with 2000 the greater ſixth. The 'reſt of the relations are ſeen in this ta- 'ble, in which I have put the letters 'A, ♭, C, &c. that is A RE, ♭ MI, C 'FA UT, and ſo on oppoſite the numbers 'anſwering to them. For example, the A 'with the ♭, or 2000 with $1777\frac{7}{9}$ makes 'the greater tone 9 to 8, for there is 'no number which makes the leſſer tone viz. 10 to 9 with 2000, 'ſince 1800 is not there, which is to 2000 as 9 to 10. Now I begin 'this ſyſtem with our A RE, becauſe it anſwers to the Proſlambano- 'menos of the Greeks, and I put the other letters ♭ MI, C FA UT, '&c. with thoſe feigned ones having this character #, aſcending to 'the octave, A LA MI RE, oppoſite to the numbers which anſwer 'to theſe ſyllables, although you might begin from C UT, D RE, 'or any other ſyllable or harmonical letter. I really wonder that 'Colonna and others have laboured ſo much at the diviſion of the 'octave without firſt aſcertaining the true intervals that are neceſſary 'to be uſed in ſinging, for the C SOL UT FA at the bottom, 'marked 2000 *, has no greater tone above it; the D LA RE SOL 'makes the greater tone; and he ſhould have put the number 1750 'to make the greater tone, without which it is not poſſible to ob- 'tain the juſtneſs of the conſonants; he has alſo left out the B FA,

* The ſcheme of Colonna's ſyſtem here referred to is that with the numbers annexed, hereafter given, viz. in page 103.

'that

'that is 1125, which ſhould make the greater ſemitone with A 'marked 1200, and the fourth with F marked 1500; he has no ♭ 'MI, which ſhould make the fifth with E, or 1600, as does the 'number 1066⅔. I omit ſeveral other harmonical intervals which 'cannot be found in his octave, both conſonant and diſſonant, but 'muſt obſerve that he has made the meaſures of his ſyſtem ſo diffi- 'cult, that out of the thirty-nine numbers there are only ſix that are 'not fractional, and theſe I could not reduce into leſs whole terms than 'thoſe which are to be ſeen in the 12th propoſition of the ſixth book 'of the Harmonics, de Generibus et Modis, which are ſo prodigiouſly 'great, that there are but few who would not rather for ever quit all 'the pleaſure of muſic than examine them, and proportion the chords 'of inſtruments to their intervals and ratios.

'But as the principal deſign of Colonna was to determine the 'ſeveral intervals by the monochord on every chord, and con- 'ſequently to give a ſyſtem which might ſerve for C SOL UT FA, or 'D LA RE SOL, E MI LA, F UT FA, G RE SOL UT, A MI LA RE, 'B FA, ♭ MI, this invention ſhould not be ſuffered to be buried in 'oblivion. The diviſion of the tone into five equal parts is noted by 'four different characters called dieſes; the firſt of theſe is made by 'two lines croſſing each other obliquely, the ſecond has four lines, 'the third ſix, and the fourth eight, as in this example,



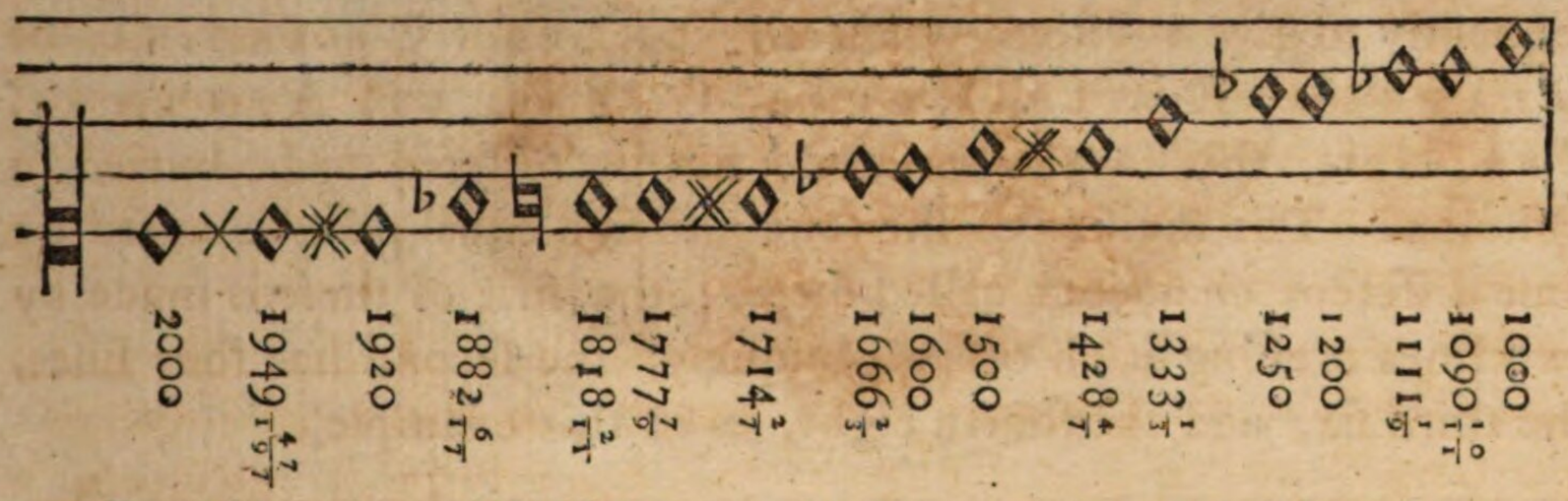
'in which he puts the firſt dieſis of the firſt note to the ſecond, and ſo 'on, until he comes to the ſixth note, which is a tone above the firſt, 'and a dieſis above the fifth; and certainly if the tone could in 'reality be divided into five equal parts, the invention of theſe charac- 'ters for diſtinguiſhing them is ingenious enough, becauſe the number 'of croſſing lines ſhews how many dieſes we muſt aſcend or deſcend 'in ſinging; for the firſt croſs points out an aſcent by one dieſis, the 'ſecond by two, &c. and if the tone were capable of a diviſion into 'eight commas, as ſome imagine, ſome ſuch like characters might 'be made uſe of, or indeed the common numbers. But it is certain 'that the tone cannot be divided into five equal dieſes by numbers, for 'as the dieſis is the difference between the greater and leſſer ſemitone, 'which laſt Colonna ſuppoſes equal to two dieſes, it follows that all 'his diviſions are falſe, for two dieſes are greater than the leſſer ſemi-

'tone

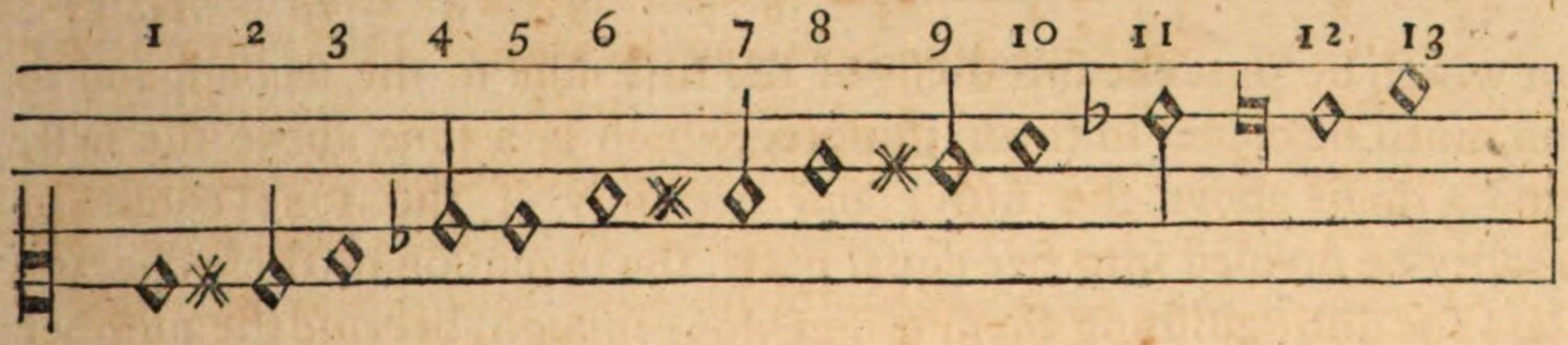
'tone $\frac{2591}{15625}$, as may be demonſtrated by the rule of proportion, 'ſince the ratio of two dieſes is 16384 to 15625, and theſe two num-'bers are to one another as 25 $\frac{2591}{15625}$ to 24, when that of the leſſer 'ſemitone is as 25 to 24.

'But this author ſeems not to have underſtood the perfect theory 'of muſic, becauſe he takes no notice of the greater ſemitone, an eſ-'ſential interval in muſic, for the number $1871\frac{1}{4}$ which makes that 'ſemitone with the firſt or greateſt number of his monochord, that is 'to ſay, 2000, is not in his diviſion, and had it been there, ſhould have 'been placed between $1882\frac{6}{17}$ and $1840\frac{2}{13}$. And if the characters 'are truly marked, he puts the greater ſemitone 2000 to $1882\frac{6}{17}$, 'and conſequently makes it greater than it is.

'The following example will ſhew how he divides the octave by 'the chromatic and enarmonic degrees, oppoſite to which are placed 'the numbers of his monochord.



'But the octave, divided as under into twelve equal ſemitones, an-'ſwers all the endsof his diviſion.



Merſennus has given ſo copious a deſcription of Colonna's ſyſtem, that he has left very little to be ſaid on the ſubject, except that it has never been adopted in any of the propoſals for a temperature: neither indeed has that of Vicentino, which he has inveſtigated with great ingenuity. On the contray, the above diviſion of the octave into thirteen ſounds and twelve intervals, which is the ſame with that mentioned in vol. III. pag. 116, in not. and which Merſennus has particularly recommended in the Harmonie Univerſelle, liv. III. Des Genres de la Muſique, Prop. XII. ſeems to prevail, as having hitherto reſiſted all attempts towards a farther improvement.

CHAP. VIII.

MARIN MERSENNE
DE L'ORDRE DES PERES MINIMES
MDCXXXVI.

MARIN MERSENNE, [Lat. Marinus Merſennus,] a moſt learned French writer, was born on the eighth day of September, 1588, at Oyſe in the province of Maine. He received his inſtruction in polite literature at the college of Flêche, but quitting that ſeminary, he went to Paris, and after having ſtudied divinity ſome years in the college of

of the Sorbonne, entered himſelf among the Minims, and on the ſeventeenth day of July, 1611, received the habit. In September, 1612, he went to reſide in the convent of that order at Paris, where he was ordained prieſt, and performed his firſt maſs in October 1613. Immediately upon his ſettlement he applied himſelf to the ſtudy of the Hebrew language under the direction of father John Bruno, a Scots Minim, and having acquired a competent degree of ſkill therein, he became a teacher of philoſophy and theology in the convent of Nevers. In this ſtation he continued till the year 1619, when he returned to Paris, determined to ſpend the remainder of his life in ſtudy and converſation, as indeed he did, making them his whole employment. In the purſuit of his ſtudies he eſtabliſhed and kept up a correſpondence with moſt of the learned and ingenious men of his time. During his ſtay at la Flêche he had contracted a friendſhip with Des Cartes, which he manifeſted in many inſtances, of which the following may be reckoned as one. Being at Paris, and looked on as the friend of Des Cartes, he gave out that that philoſopher was erecting a new ſyſtem of phyſics upon the foundation of a Vacuum; but finding the public were indifferent to it, he immediately ſent intelligence to Des Cartes that a Vacuum was not then the faſhion, which made that philoſopher change his ſyſtem and adopt the old doctrine of a Plenum. The reſidence of Merſennus at Paris did not hinder him from making ſeveral journies into foreign countries, for he viſited Holland in the middle of the year 1629, and Italy four times, viz. in 1639, 1641, 1644, 1646. In the month of July, 1648, and in the dog-days, having been to viſit his friend Des Cartes, he returned home to his convent exceſſively heated; to allay his thirſt he drank cold water, and ſoon after was ſeized with an illneſs which produced an abſceſs on his right ſide. His phyſicians imagining his diſorder to be a kind of pleuriſy, he was bled ſeveral times to no purpoſe; at laſt it was thought proper to open his ſide, and the operation was begun, but he expired in the midſt of it on the firſt day of September, 1648, he being then about the age of ſixty. He had directed the ſurgeons, in caſe of a miſcarriage in the operation, to open his body, which they did, and found that they had made the inciſion two inches below the abſceſs.

The author of Merſennus's life, Hilarion de Coſte, gives this farther character of him and his writings. He was a man of univerſal

learning, but excelled particularly in phyſics and the mathematics; on theſe ſubjects he publiſhed many books, and one in particular entitled 'Queſtiones celeberrimæ in Geneſim, cum accuratâ textûs explicatione: in quo volumine athæi & deiſtæ impugnantur, &c*.' Paris 1623. It abounds with long digreſſions, one on the ſubject of muſic, in which, and indeed in many other parts of his book, he takes occaſion to cenſure the opinions of Robert Fludd, an Engliſhman, a doctor in phyſic, and a fellow of the college of phyſicians in London, but a crack-brained enthuſiaſt, of whom, as he was a writer on muſic, an account will hereafter be given.

The character of Merſennus as a philoſopher and a mathematician is well known in the learned world. To that diſpoſition which led him to the moſt abſtruſe ſtudies, he had joined a nice and judicious ear, and a paſſionate love of muſic, theſe gave a direction to his purſuits, and were productive of numberleſs experiments and calculations tending to demonſtrate the principles of harmonics, and prove that they are independent on habit or faſhion, cuſtom, or caprice, and, in ſhort, have their foundation in nature, and the original frame and conſtitution of the univerſe.

In the year 1636 Merſennus publiſhed at Paris, in a large folio volume, a work entitled Harmonie Univerſelle, in which he treats of the nature and properties of ſound, of inſtruments of various kinds, of conſonances and diſſonances, of compoſition, of the human voice, and of the practice of ſinging, and a great variety of other particulars reſpecting muſic.

This book conſiſts of a great number of ſeparate and diſtinct treatiſes, with ſuch ſignatures for the ſheets and numbers for the pages as make them independent of each other. The conſequence whereof is, that there are hardly any two copies to be met with that contain preciſely the ſame number of tracts, or in which the tracts occur or follow in the ſame order, ſo that to cite or refer to the Harmonie Univerſelle is a matter of ſome difficulty. The titles of the tracts are as follow: De l'Utilité de l'Harmonie. De la Nature & des Proprietez du Son. Des Conſonances. Des Diſſonances. Des In-

* The title of the book as entered in the Bodleian Catalogue is 'Queſtiones et Explicatio in ſex priora capita Geneſeωs, quibus etiam Græcorum & Hebræorum Muſica inſtauratur.' Par. 1623. It ſeems that the Harmonie Univerſelle and Harmonici, contain in ſubſtance the whole of what he has ſaid in it relating to muſic.

ſtrumens.

ſtrumens. Des Inſtrumens à chordes. Des Inſtrumens à vent. Des Inſtrumens de Percuſſion. Des Orgues. Des Genres de la Muſique. De la Compoſition. De la Voix. Des Chants. Du Mouuement des Corps. Des Mouuemens & du ſon des Chordes. De l'Art de bien chanter, and herein des Ordres de Sons, de l'Art d'embellir la Voix, les Recits, les Airs, ou les Chants. De la Rythmique.

As the ſubſtance of theſe ſeveral treatiſes is contained in the Latin work of Merſennus herein ſpoken of, it is not neceſſary to give any thing more than a general account of the Harmonie Univerſelle; nevertheleſs ſome material variations between the Latin and the French work will be noted as they occur.

In the year 1648 Merſennus publiſhed his Harmonie Univerſelle in Latin, with conſiderable additions and improvements, with this title, 'Harmonicorum libri xii. in quibus agitur de ſonorum natura, cauſis, et effectibus: de conſonantiis, diſſonantiis, rationibus, generibus, modis, cantibus, compoſitione, orbiſque totius harmonicis inſtrumentis.' This work, though the title does not mention it, is divided into two parts, the firſt containing eight, and the ſecond four books, thus diſtinguiſhed: Lib. i. De natura & proprietatibus ſonorum. ii. De cauſis ſonorum, ſeu de corporibus ſonum producentibus. iii. De fidibus, nervis et chordis, atque metallis, ex quibus fieri ſolent. iv. De ſonis conſonis, ſeu conſonantiis. v. De muſicæ diſſonantiis, de rationibus, et proportionibus; deque diuiſionibus conſonantiarum. vi. De ſpeciebus conſonantiarum, deque modis, et generibus. vii. De cantibus, ſeu cantilenis, earumque numero, partibus, et ſpeciebus. viii. De compoſitione muſica, de canendi methodo, et de voce.

The ſeveral chapters of the ſecond part are thus entitled:

Lib. i. De ſingulis inſtrumentis εντατοις ſeu εγχορδοις hoc eſt neruaceis & fidicularibus. ii. De inſtrumentis pneumaticis. iii. De organis, campanis, tympanis, ac cæteris inſtrumentis κρουομενοις, ſeu que percutiuntur. iv. De campanis, et aliis inſtrumentis κρουομενοις ſeu percuſſionis, ut tympanis, cymbalis, &c.

The titles of theſe ſeveral books do in a great meaſure beſpeak the general contents of them ſeverally; but the doctrines delivered by Merſennus are founded on ſuch a variety of experiments touching the nature and properties of ſound, and of chords, as well of metal as thoſe which are made of the inteſtines of beaſts; and his reaſoning on theſe ſubjects is ſo very cloſe, and withal ſo curious, that nothing

but

but the perusal of this part of his own original work can afford satisfaction to an enquirer, for which reason an abridgment of it is here forborne.

In the fourth and fifth books he treats of the consonances and dissonances, shewing how they are generated, and ascertaining with the utmost degree of exactness the ratios of each; for an instance whereof we need look no farther than his fifth book, where he demonstrates that there are no fewer than five different kinds of semitone, giving the ratios of them severally.

His designation of the genera contained in his sixth book, De Generibus et Modis, is inserted in the first volume of this work, pag. 97. Previous to his explanation of the modes he exhibits a view of the scale of Guido in a collateral position with that of the ancient Greeks, making Proslambanomenos answer to A RE, and Nete hyperboleon to aa, LA MI RE. Of the ancient modes he says very little, but hastens to declare the nature of the modern, or as they are otherwise termed the ecclesiastical tones, and these with Glareanus he makes to be twelve. This book contains also his examen and censure of the division of the monochord by Fabio Colonna.

In his seventh book, De Cantibus, in order to shew the wonderful variety in music, he exhibits tables that demonstrate the several combinations or possible arrangements of notes in the forming a Cantilena; and in these the varieties appear so multifarious, that the human mind can scarce contemplate them without distraction; in short, to express the number of combinations of which sixty-four sounds are capable, as many figures are necessary as fill a line of a folio page in a small type; and those exhibited by Mersennus for this purpose are thus rendered by him:

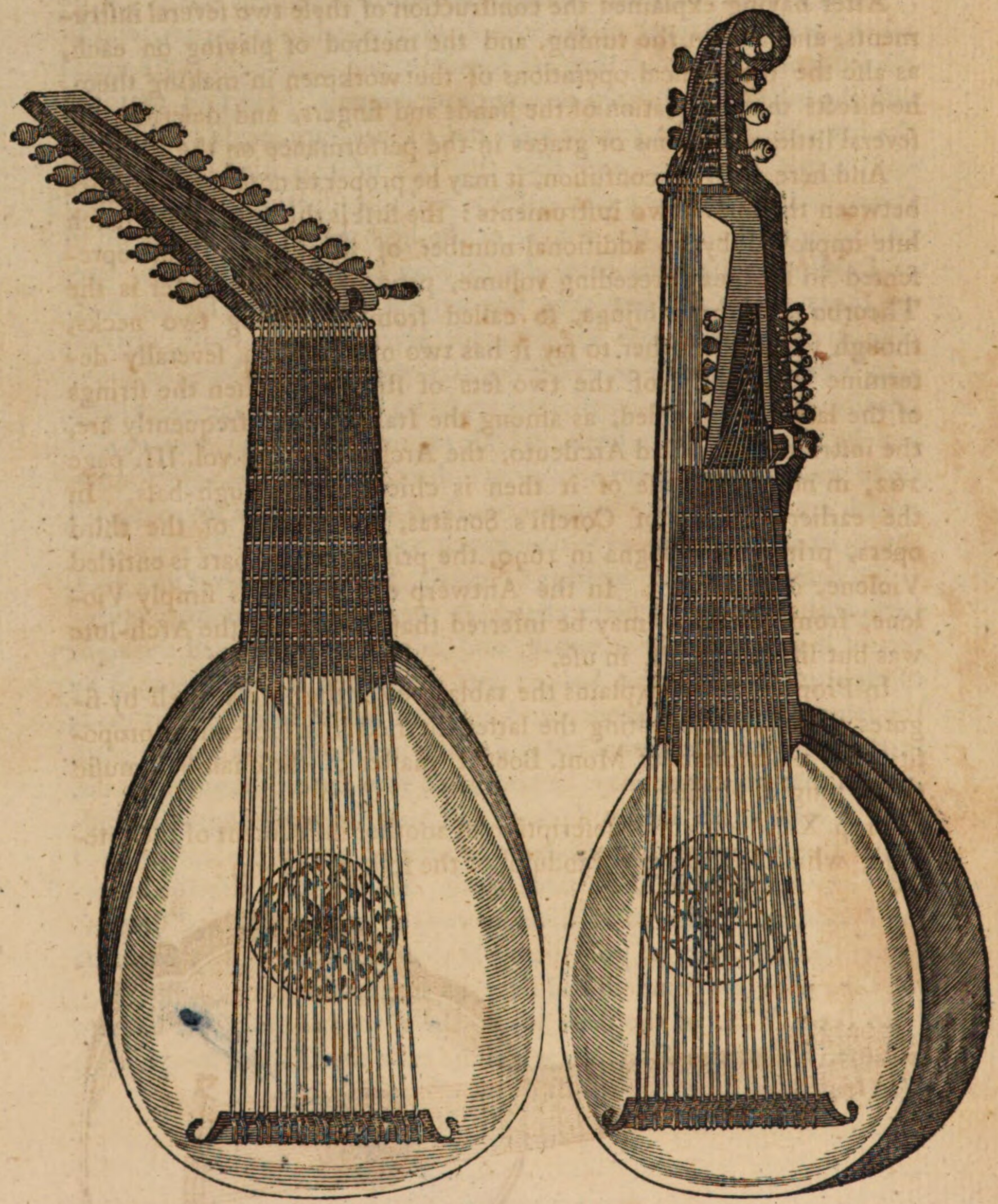
'Ducenti viginti & unus vigintioctoiliones, 284 vigintiseptemi-
'liones, 59 vigintisexiliones, 310 vigintiquinqueiliones, 647 vigin-
'tiquatuoriliones, 795 vigintitresiliones, 878 vigintiduoiliones, 785
'viginti & unusiliones, 453 vigintiliones, 858 novemdecimiliones,
'545 octodecimiliones, 553 septemdecimiliones, 220 sexdecimiliones
'443 quindecimiliones, 327 quatuordecimiliones, 118 tredecimi-
'liones, 855 duodecimiliones, 467 undecimiliones, 387 decimilio-
'nes, 637 noviliones, 279 octiliones, 113 septiliones, 59 sexiliones,
'747 quintiliones, 33 quadriliones, & sexcenti triliones *.'

* According to the computation of ringers, the time required to ring all the possible changes on twelve bells is seventy-five years, ten months, one week, and three days.

In his book entitled De Inſtrumentis harmonicis, Prop. II. he takes occaſion to ſpeak of the chords of muſical inſtruments, and of the ſubſtances of which they are formed; and theſe he ſays are metal and the inteſtines of ſheep or any other animals. He ſays that the thicker chords of the greater viols and of lutes are made of thirty or forty ſingle inteſtines, and that the beſt of this kind are made in Rome and ſome other cities in Italy, and this ſuperiority he ſays may be owing to the air, the water, or the herbage on which the ſheep of Italy feed: he adds that chords may be alſo made of ſilk, flax, or other materials, but that the animal chords are far the beſt. Chords of metal he ſays are of gold, ſilver, copper, braſs, or iron, which being formed into cylinders, are wrought into wires of an incredible fineneſs; theſe cylinders he ſays are three, or four feet long, and by the power of wheels, which require the ſtrength of two or three men to turn them, are drawn through plates with ſteel holes, which are ſucceſſively changed for others in gradual diminution, till the cylinders are reduced to ſlender wires.

To demonſtrate the ductility of metals, particularly ſilver and gold, he ſays that he tried a ſilver chord, ſo very ſlender, that ſix hundred feet of it weighed only an ounce, and found that it ſuſtained a weight of eight ounces before it broke; and that when it was ſtretched by the ſame weight on a monochord eighteen inches in length, it made in the ſpace of one ſecond of time a hundred vibrations: as to gold, he ſays that an ounce may be converted into ſixteen hundred leaves, each at leaſt three inches ſquare, and that he remembered a gold-beater that by mere dint of labour hammered out ſuch a leaf of gold till it covered a table like a table-cloth. He mentions alſo the covering cylinders or chords of ſilver or copper with gold, and demonſtrates that an ounce of gold being beaten into leaves, may be made to gild a wire two hundred and ſixty-ſix leagues long.

In Prop. VIII. of the ſame book, the author treats of the Cithara or Lute, and of the Theorbo, which he calls the Cithara bijuga, thus repreſented by him.

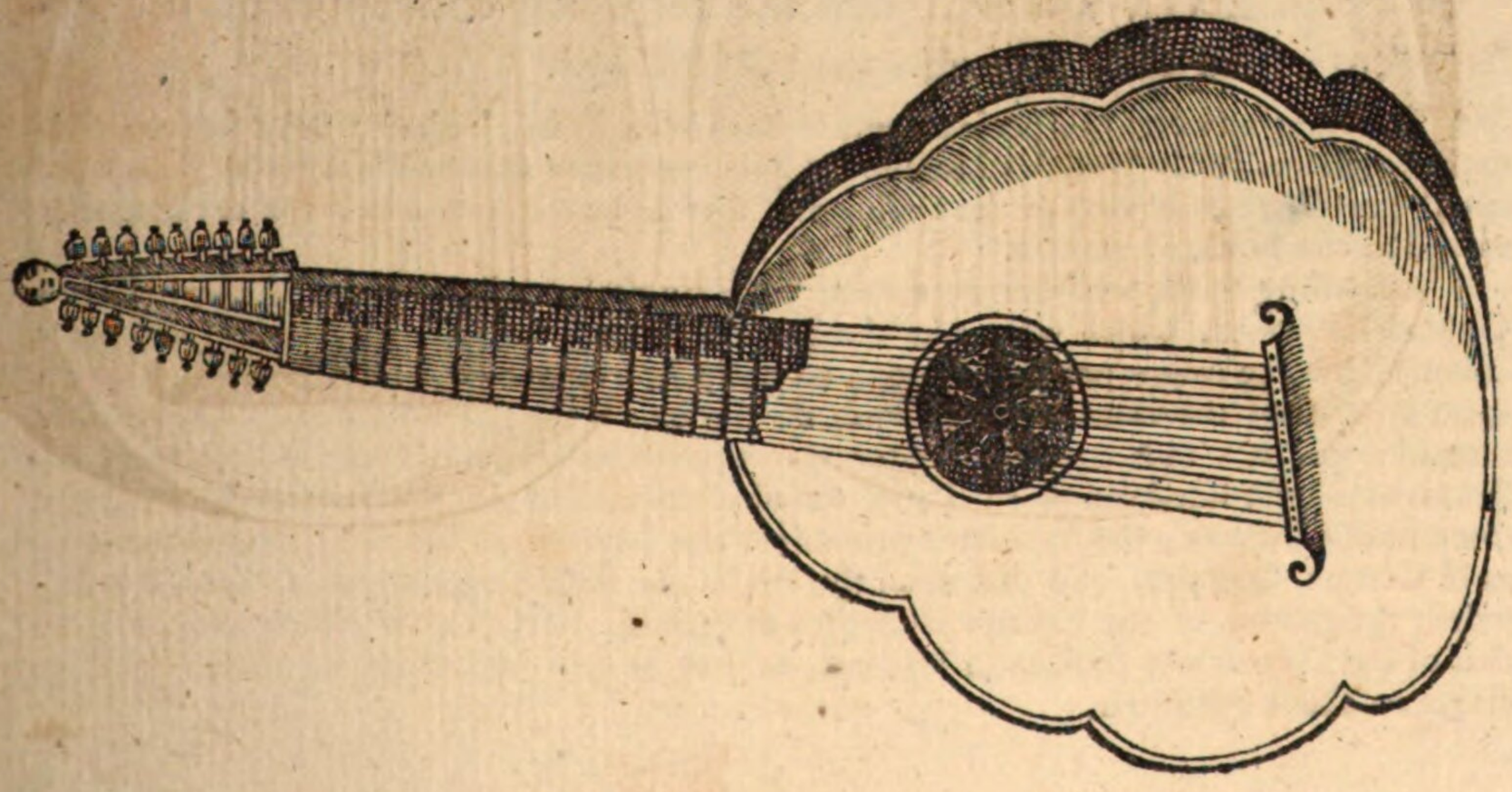


After having explained the conſtruction of theſe two ſeveral inſtruments, and ſhewn the tuning, and the method of playing on each, as alſo the mechanical operations of the workmen in making them, he directs the application of the hands and fingers, and deſcribes the ſeveral little percuſſions or graces in the performance on the lute.

And here, to avoid confuſion, it may be proper to note the difference between the above two inſtruments: the firſt is the primitive French lute improved by an additional number of ſtrings from that repreſented in the next preceding volume, page 162. The other is the Theorbo or Cithara bijuga, ſo called from its having two necks, though we ought rather to ſay it has two nuts, which ſeverally determine the lengths of the two ſets of ſtrings. When the ſtrings of the latter are doubled, as among the Italians they frequently are, the inſtrument is called Arcileuto, the Arch-lute. See vol. III. page 162, in not. The uſe of it then is chiefly in thorough-baſs. In the earlier editions of Corelli's Sonatas, particularly of the third opera, printed at Bologna in 1690, the principal baſs-part is entitled Violone, ò Arcileuto. In the Antwerp editions it is ſimply Violone, from whence it may be inferred that in Flanders the Arch-lute was but little, if at all, in uſe.

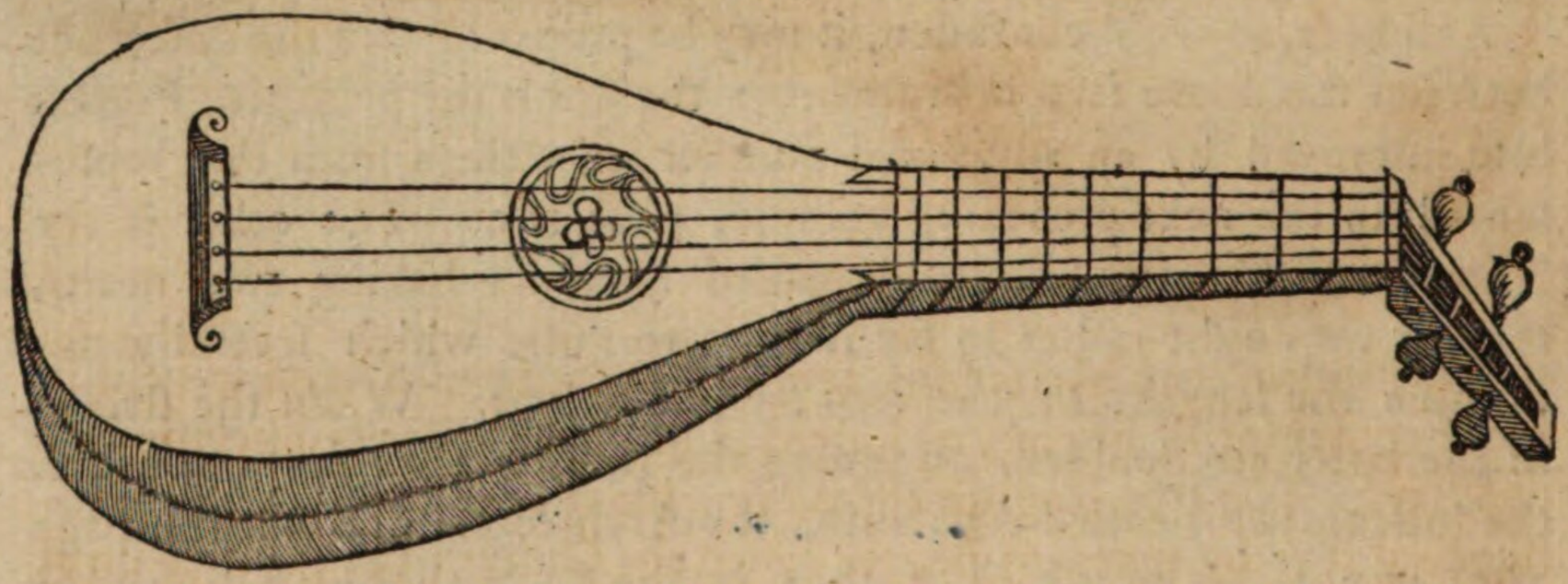
In Prop. XIII. he explains the tablature for the lute as well by figures as letters, illuſtrating the latter method in a ſubſequent propoſition by a Cantilena of Monſ. Boëſſet, maſter of the chamber-muſic to the king of France.

Prop. XIX. contains a deſcription of another inſtrument of the lute-kind, which he calls the Pandura, of the following form:

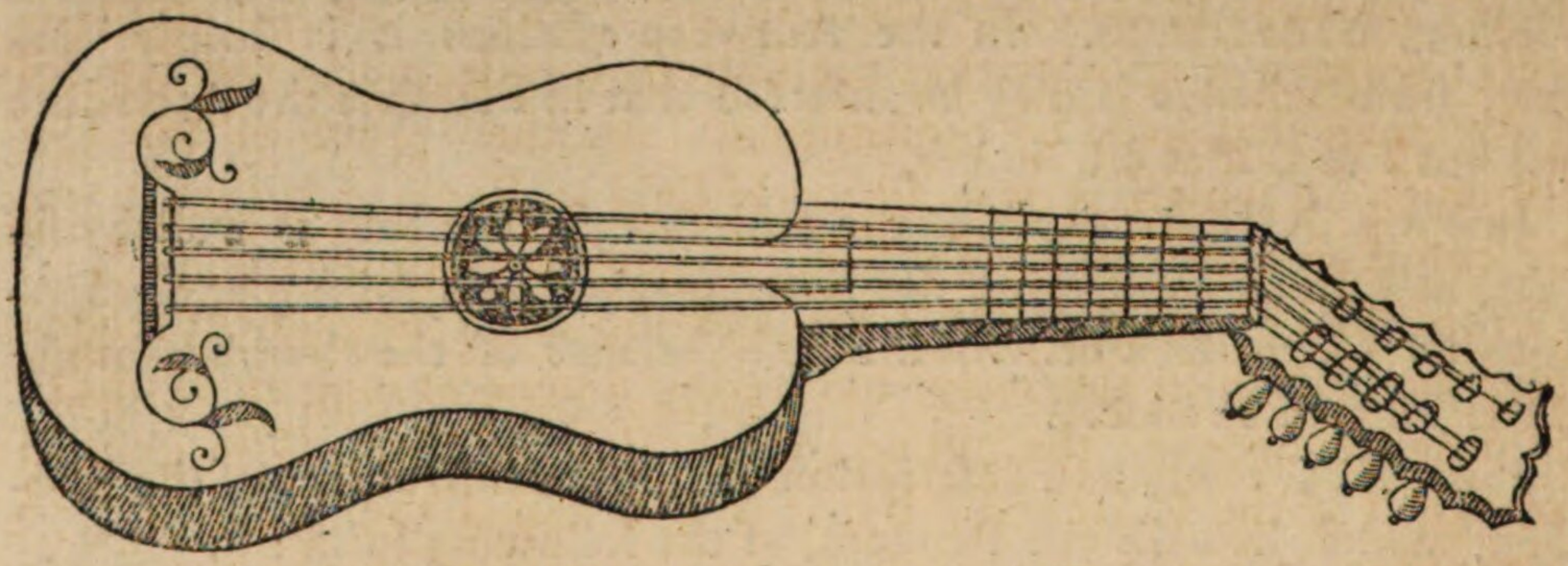


and ſeems to be an improvement of the inſtrument called the Bandore, invented by John Roſe *, and ſpoken of in vol. III. pag. 345, of this work.

In Prop. XX. are given the figure, concentus, and tablature of the Mandura or leſſer lute, an inſtrument of this form ;



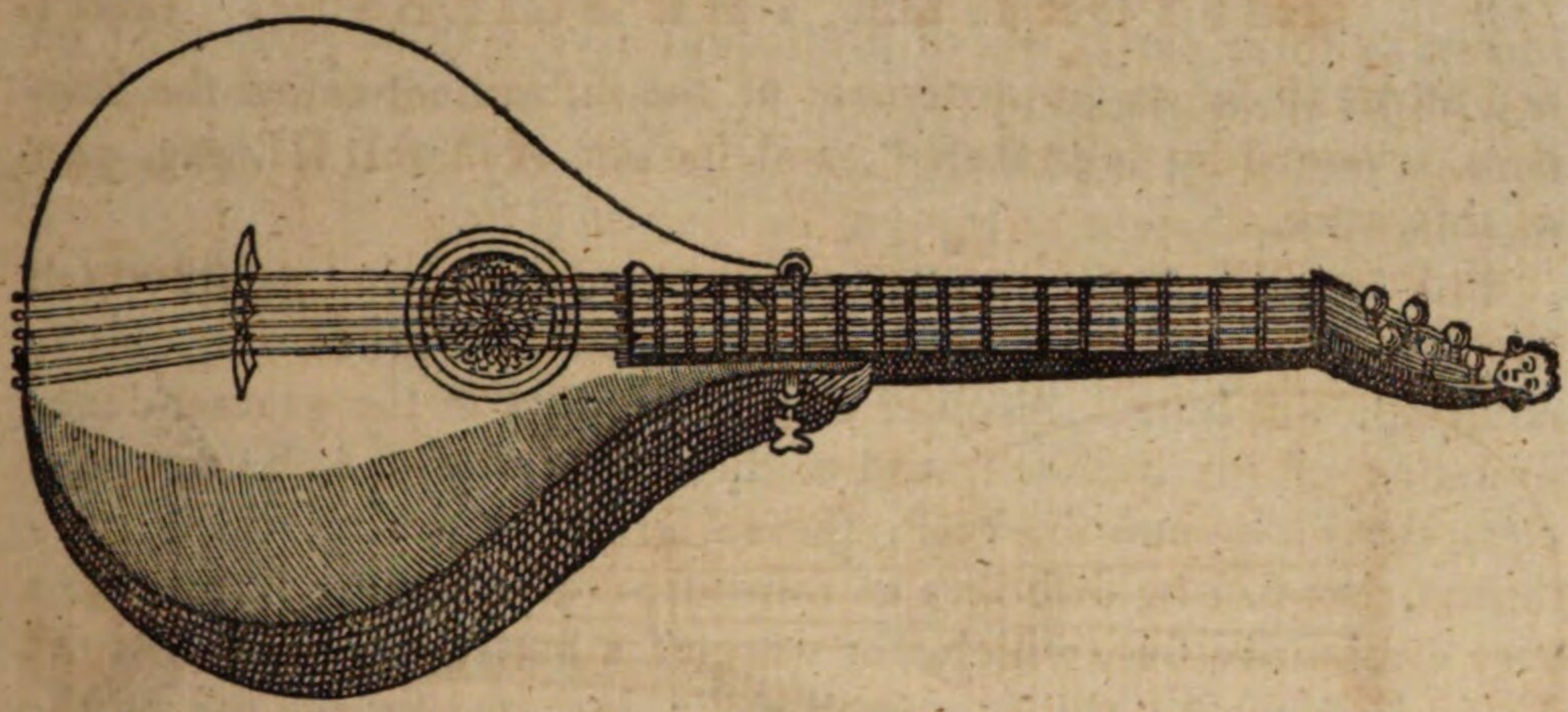
And in Prop. XXI. the following repreſentation of the Cithara Hiſpanica, or Spaniſh guitar †.



In Prop. XXII. are exhibited the form and concentus of the inſtrument called the Ciſtrum, thus delineated.

* The right name of this perſon ſeems to have been Roſs. He had a ſon a famous viol-maker. Mace, in his Muſick's Monument, pag. 245, ſays that one Bolles and Roſs were two the beſt makers of viols in the world, and that he had known a baſs-viol of the former valued at one hundred pounds.

† According to the well-known maxim 'Additio probat minoritatem,' the appellation Cithara Hiſpanica, which we render the Spaniſh Guitar, ſuppoſes a guitar of ſome other country, but the caſe is not ſo, although a certain inſtrument now in faſhion, and which is no other than the Ciſtrum or Ciſteron of Merſennus, or the old cittern, is ignorantly termed a guitar. This confuſion of terms is thus to be accounted for: almoſt every inſtrument of the lute-kind is in Latin called Cithara, and by the Italians Cetera, and ſometimes Chittarra; the Spaniards pronounce this latter word Guitarra, and ſometimes, as in Cerone, Quitarra. So that upon the whole the ſimple appellative, Guitar, is a ſufficient deſignation of the Cithara Hiſpanica or Spaniſh lute, which differs greatly from that of the French and Italians in its form, as may be ſeen by comparing their reſpective diagrams above exhibited.



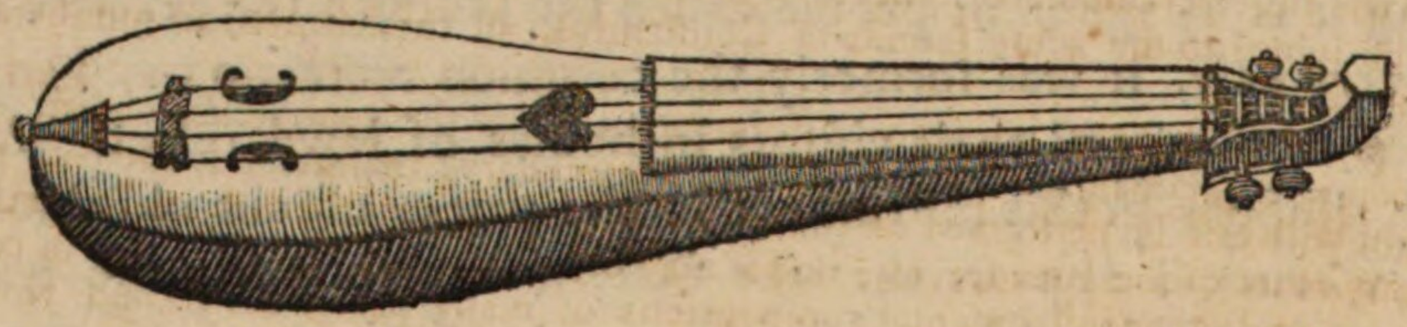
This inſtrument Merſennus ſays is but little uſed, and is held in great contempt in France, as indeed it has been till very lately in this country. The true Engliſh appellation for it is the Cittern, notwithſtanding it is by ignorant people called the Guitar: the practice on it being very eaſy, it was formerly the common recreation and amuſement of women and their viſitors in houſes of lewd reſort. Many are the alluſions to this inſtrument in the works of our old dramatic poets: whence it appears that the Cittern was formerly the ſymbol of a woman that lived by proſtitution. Another proof of the low eſtimation in which it was formerly held in England is that it was the common amuſement of waiting cuſtomers in barbers ſhops *.

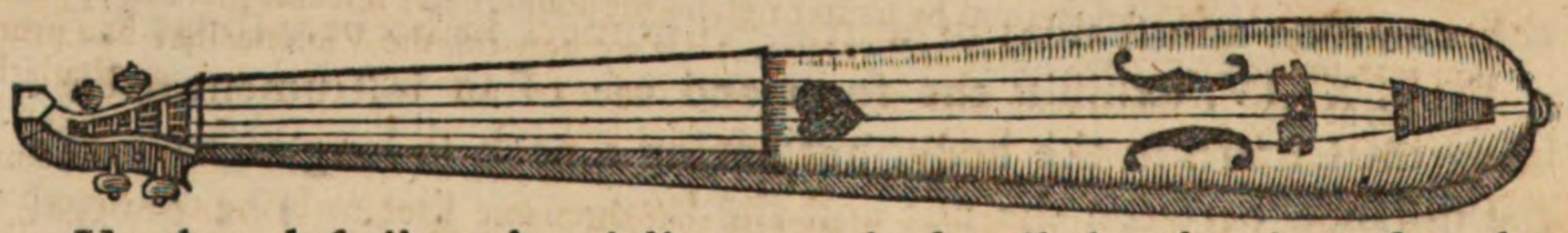
Prop. XXIV. exhibits the form and uſe of an inſtrument reſembling the Cittern in the body, but having a neck ſo long as to make the diſtance between the nut and the bridge ſix feet. The general name of it is the Colachon; but it is alſo called the Bichordon or Trichordon, accordingly as it is ſtrung; the uſe of it is to play ſongs

* This fact is alluded to in Jonſon's comedy of the Alchemiſt, and alſo in his Silent Woman, in which Moroſe finding that inſtead of a mute wife he has got one that can talk, cries out of Cutberd, who had recommended her to him, 'That curſed barber! I have married his 'Cittern that is common to all men.' It ſeems that formerly a barber's ſhop, inſtead of a news-paper to amuſe thoſe that waited for their turn, was furniſhed with a muſical inſtrument, which was ſeldom any other than the Cittern, as being the moſt eaſy to play on of any, and therefore might be truly ſaid to be common to all men; and when this is known, the alluſion of the poet appears to be very juſt and natural; as to the fact itſelf, it is aſcertained in one of thoſe many little books written by Crouch the bookſeller in the Poultry, and publiſhed with the initial letters R. B. for Robert Burton, entitled Winter Evening Entertainments, 12mo. 1687, it conſiſts of ten pleaſant relations, and fifty riddles in verſe, each of which has a wooden cut before it; Numb. XLIV. of theſe riddles is explained a barber; the cut prefixed to it repreſents his ſhop with one perſon under his hands, and another ſitting by and playing on a cittern.

in two or three parts, which Merſennus ſays may be performed on it with all the varieties of fugues, Syncopes, and other ornaments of figurate muſic. He adds that the table or belly of this inſtrument may be of parchment or copper, or even of glaſs.

The ſeveral inſtruments above enumerated are of that genus which is characterized by the appellation of the Cithara, or as it is uſually rendered, the Lute. Another claſs is included in the general denomination of the Barbiton, and of theſe there appear to be two ſpecies, the Violin and the Viol; theſe Merſennus particularly characterizes, but firſt he deſcribes an inſtrument of a ſingular form, and a very diminutive ſize, which, for want of a better name, he calls the Leſſer Barbiton *; this is a ſmall violin invented for the uſe of the dancing-maſters of France, of ſuch a form and dimenſion, as to be capable of being carried in a caſe or ſheath in the pocket. There are two forms of this inſtrument by him thus exhibited:





He then deſcribes the violin properly ſo called; that is to ſay, the common treble violin, and from thence proceeds to the greater, called by the Italians the Violone, and of late years the Violoncello. He gives alſo a repreſentation of the violin: to each of theſe inſtruments he aſſigns a tuning by fifths, but the ambit of the former differs from that of the modern Violoncello.

Merſennus ſpeaks alſo of the tenor and contratenor violin, which he ſays differ only in magnitude from the treble violin. He adds

* In England this inſtrument is called a Kit, it is now made in the form of a violin; its lengh, meaſuring from the extremities, is about ſixteen inches, and that of the bow about ſeventeen. Small as it is its powers are coextenſive with thoſe of the violin. Mr. Francis Pemberton, a dancing-maſter of London, lately deceaſed, was ſo excellent a maſter of the Kit, that he was able to play ſolos on it, exhibiting in his performance all the graces and elegancies of the violin, which is the more to be wondered at as he was a very corpulent man.

that theſe inſtruments are ſeverally ſtrung with four chords, each acuter than the other in the progreſſion upwards by a diapente.

Merſennus having treated thus largely of the violin ſpecies, and ſhewn what is to be underſtood by a concert of violins *, he pro-

* We have here a perfect deſignation of a concert of violins, as contradiſtinguiſhed from one of viols, uſually called a cheſt of viols, by means whereof we are enabled to form an idea of that band of twenty-four violins eſtabliſhed by Lewis XIV. which, as Monſ. Perrault and others aſſert, was the moſt famous of any in Europe.

The common opinion of this band is, that it conſiſted of four and twenty treble violins, thus ridiculouſly alluded to by Durfey in one of his ſongs,

'Four and twenty fidlers all in a row.'

But the fact is that it was compoſed of Baſs, Tenor, Contratenor, and treble inſtruments, all of which were included under the general denomination of violins. Merſennus gives a very particular deſcription of Lewis's band in the following paſſage: 'Whoever hears 'the 24 fidiciniſts of the king with ſix Barbitons to each part, namely, the baſs, tenor, 'contratenor, and treble, perform all kinds of Cantilenas and tunes for dancing, muſt 'readily confeſs that there can be nothing ſweeter and pleaſanter. If you have a mind to 'hear the upper part only, what can be more elegant than the playing of Conſtantinus? 'what more vehement than the enthuſiaſm of Bocanus? what more ſubtile and delicate 'than the little percuſſions or touches of Laxarinus and Foucardus? If the baſs of Lege-'rus be joined to the acute ſounds of Conſtantius, all the harmonical numbers will be 'compleated.'

At preſent we have no ſuch inſtrument in uſe as the contratenor violin. It ſeems that ſoon after this arrangement it was found unneceſſary, inaſmuch as the part proper to it might with eaſe be performed on the violin, an inſtrument of a more ſprightly ſound than any other of the ſame ſpecies; and it may accordingly be obſerved, that in concertos, overtures, and other inſtrumental compoſitions of many parts, the ſecond violin is in truth the countertenor part.

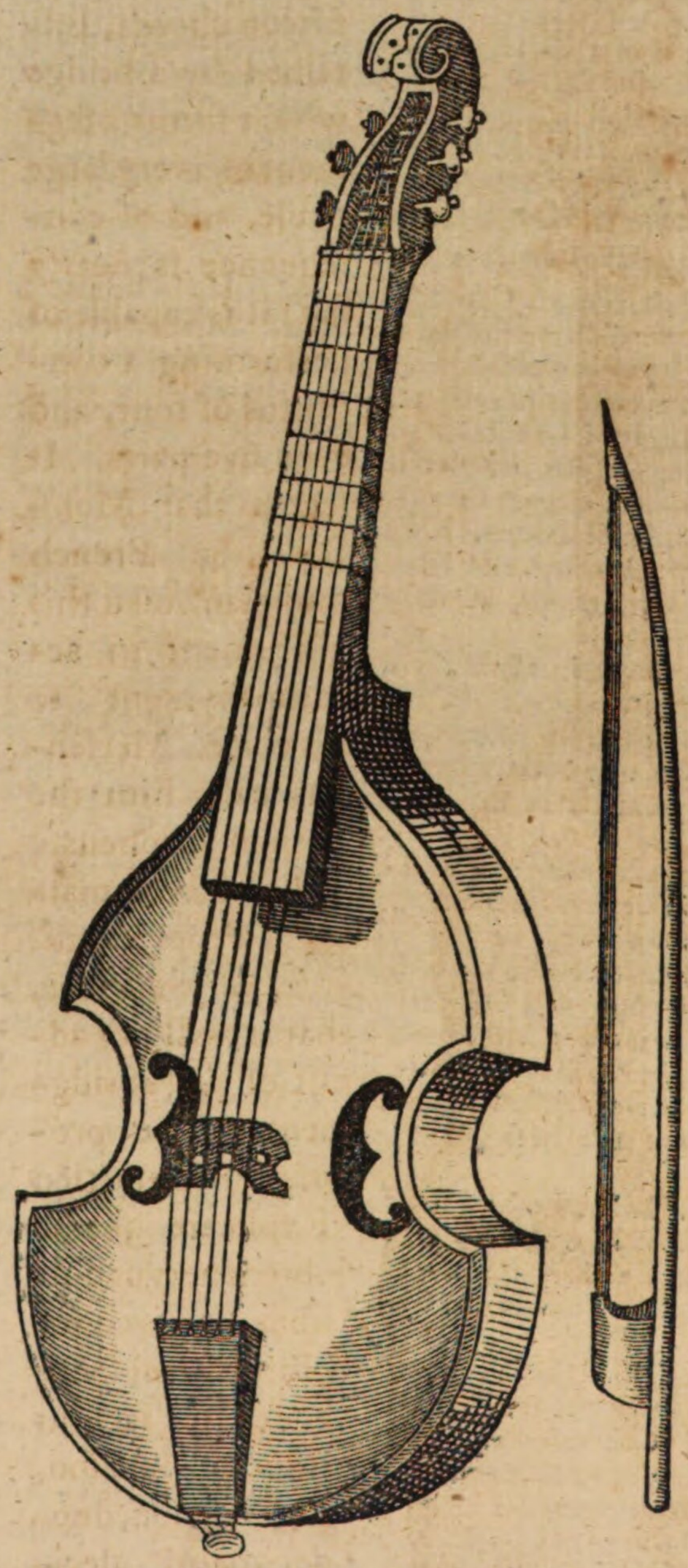
Merſennus has taken no notice of the inſtrument now uſed in concerts, called by the Italians and French the Violone, and by us in England the double baſs; it ſeems that this appellation was formerly given to that inſtrument which we now call the Violoncello; as a proof whereof it may be remarked, that in the earlier editions of Corelli's Sonatas, particularly that of Opera III. printed at Bologna in 1690, that baſs part which is not for the organ is entitled Violone, whereas in the latter, printed at Amſterdam by Eſtienne Roger, the ſame part is entitled Violoncello; hence it appears that the name Violone being transferred to the greateſt baſs of modern invention, there reſulted a neceſſity of a new denomination for the ancient baſs-violin, and none was thought ſo proper as that of Violoncello, which is clearly a diminutive of the former.

The Violone or double baſs is by Broſſard and others ſaid to be double in its dimenſions to the Violoncello, and conſequently that its ambit is preciſely an octave more grave; but this depends upon the number of ſtrings, and the manner of tuning them, ſome performers uſing four ſtrings, and others only three, and in the tuning of theſe there is a difference among them.

The true uſe of the Violone is to ſuſtain the harmony, and in this application of it has a noble effect; divided baſſes are improper for it, the ſtrings not anſwering immediately to the percuſſion of the bow; theſe can only be executed with a good effect on the Violoncello, the ſounds whereof are more articulate than diſtinct.

It is much to be doubted whether the countertenor violin ever came into England; Anthony Wood, in his Life, ſpeaking of the band of Cha. II. makes no mention of the contratenor violin, the following is his deſcription of it: 'Before the reſtoration of K. Ch. 2, and 'eſpecially after, viols begun to be out of faſhion, and only violins uſed, as treble violin, te-'nor and baſs violin; and the king, according to the French mode, would have 24 violins 'playing before him while he was at meals, as being more airie and briſk than viols.'

ceeds to a deſcription of the viol ſpecies; and firſt he treats of the greater viol, which he ſays has ſix chords; the form of this inſtrument is thus repreſented by him.



Speaking of that little pillar of wood placed under the belly of the viol and other inſtruments, which we call the ſound-poſt, Merſennus makes it a queſtion, why it is placed under the ſlendereſt, rather than the thickeſt chord, which ſeems moſt to require a ſupport, and recommends to the enquiry of ingenious perſons the reaſon of this practice *.

In Prop. xxii. Merſennus treats of an inſtrument which he calls the new, or rather the ancient lyre, but whether properly or not,

* The figure here given repreſents the true form of the viol, but great confuſion ariſes from the want of names whereby to deſcribe the inſtruments of which we are now ſpeaking; Merſennus could find no term to ſignify the Viol but the Barbiton and the Lyre; the former of theſe names he gives alſo to all the inſtruments included in the violin ſpecies; nay the Italians and others call a tenor violin Viola, and as to the Lyre, Galilei uſes it for the lute, and by others of the Italian writers it is made to ſignify moſt other inſtruments of that claſs, but the true diſtinction between the viol and the violin ſpecies, ariſes from the difference of their form, and the number of their ſtrings reſpectively, the viol, meaning that for concerts, of what ſize ſoever it be, having ſix ſtrings, and the violin, whether it be the treble, the tenor, or the baſs, having uniformly four.

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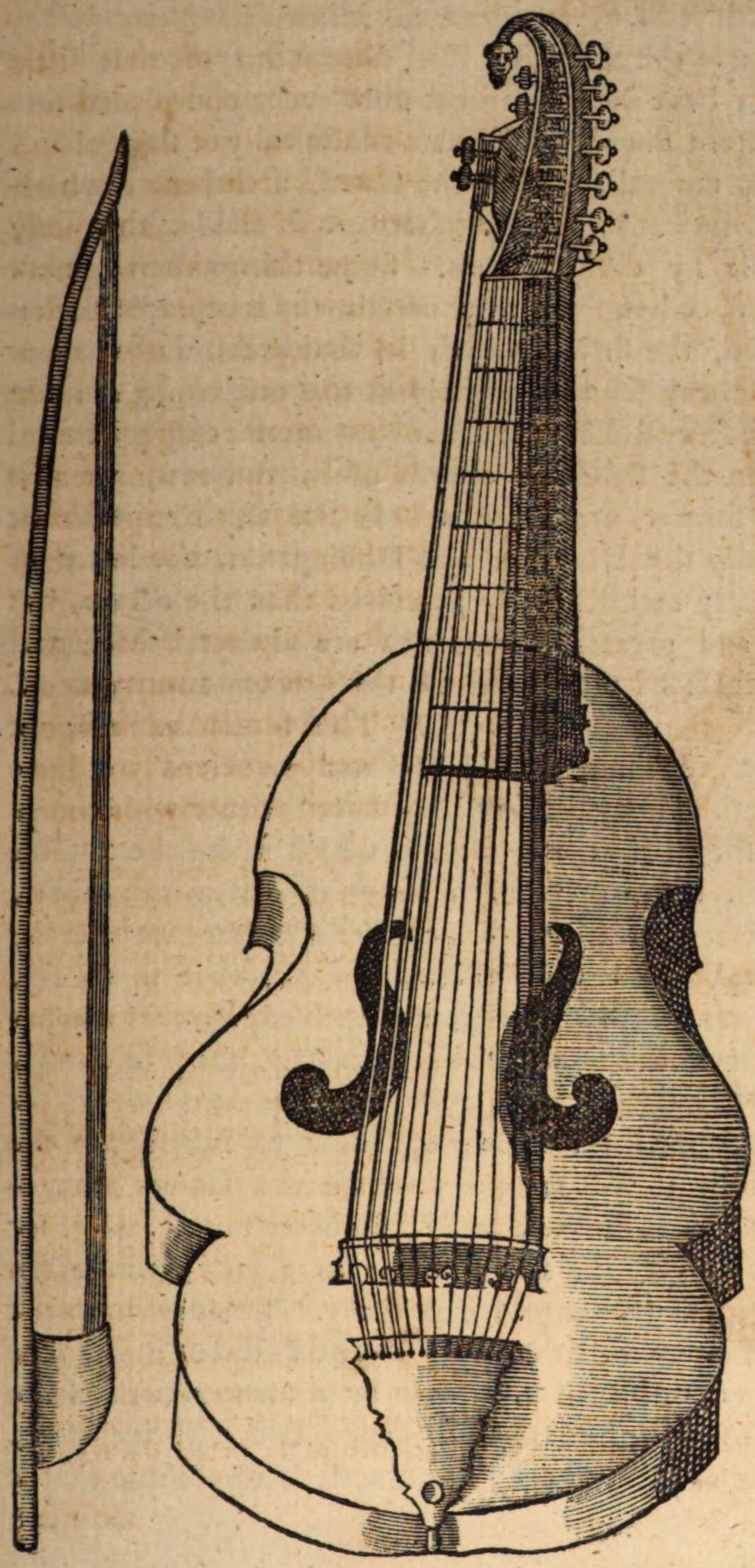
almoſt any one is able to judge. It is an inſtrument of a very ſingular kind as may be ſeen by the following repreſentation of it.



It is mounted with fifteen chords, ſuſtained by a bridge which forms a ſegment of a very large circle, and of conſequence is nearly flat: it is capable of performing a concentus of four, and even five parts. It ſeems that Monſ. Bailif, a French muſician, uſed this inſtrument in accompanyment to his voice. Merſennus calls him the French Orpheus.

The ſubject matter of Prop. xxxiii. is ſo very curious, that it will not admit of an abridgment. The propoſition is entitled 'Explicare quamobrem nervus quilibet percuſſus plures ſimul ſonos edat, qui faciunt inter ſe Diapaſon, Diſdiapaſon, duodecimam, decimamſeptimam,' &c. and is to this effect:

'This propoſition opens a wonderful phenomenon, and throws a 'light on the 8. 11, 12, 13, and other problems of Ariſtotle contain-'ed in his nineteenth ſection, in which he demands "Why do the "graver ſounds include the acuter." And here it may be noted that 'Ariſtotle ſeems to have been ignorant that every chord produces 'five or more different ſounds at the ſame inſtant, the ſtrongeſt of 'which is called the natural ſound of the chord, and alone is accuſ-'tomed to be taken notice of, for the others are ſo feeble, that they 'are only perceptible by delicate ears. Some things therefore are 'here to be diſcuſſed, when ſome moſt certain and true experiments 'have been premiſed, the firſt of which is, that a chord of braſs or 'metal produces as many ſounds preciſely as one made of gut; the 'ſecond is that theſe ſeveral different ſounds are more eaſily perceived 'in the thicker than the ſlenderer chords of inſtruments, for this 'reaſon, that the former are more acute; the third experiment 'teaches that not only the Diapaſon and Diſdiapaſon, the latter of 'which is more clearly and diſtinctly perceived than the octave, but 'alſo the twelfth and greater ſeventeenth are always heard; and 'over and above theſe I have perceived the greater twenty-third, 'about the end of the natural ſound. The fourth experiment 'convinces us that all theſe ſounds are not perceived by ſome 'perſons, although they imagine that they have delicate and learned 'ears. The fifth ſhews that the ſounds which make the twelfth 'and the ſeventeenth are more eaſily diſtinguiſhed than the others, 'and that we very often imagine we perceive the diapente and the 'greater tenth, miſtaking for them their replicates, that is to ſay, 'the twelfth and ſeventeenth. Laſtly, the ſixth experiment teaches 'us that no chord produces a ſound graver than its primary or natural 'ſound.

'Theſe things being premiſed, we are now to inveſtigate the 'cauſe why the ſame chord ſhould produce the ſounds above-'mentioned, and expreſſed in theſe leſſer numbers, 1, 2, 3, 4, 5, for 'the diapaſon is as 1 to 2, the twelfth as 1 to 3, the Diſdiapaſon 'as 1 to 4, and the greater ſeventeenth as 1 to 5. Theſe phenomena 'cannot be referred to any other cauſes than the different motions of 'the air; but it is very difficult to explain by what means the ſame 'chord or air is moved at the ſame time once, twice, thrice, four, 'and five times; for as it is ſtruck but once, it is impoſſible that it

'can

'can be moved twice or three times, &c. unleſs we allow that there 'is ſome motion of the chord or the air, greater than the reſt, and of 'an equal tenor from the beginning to the end, while other interme- 'diate motions are made more frequent, almoſt in the ſame manner 'as, according to the Copernican ſyſtem, the earth makes three 'hundred and ſixty-five daily revolutions, while it makes only one 'round the ſun.

'But it appears from experience that a chord of an hundred foot 'long, compoſed of any materials whatſoever, has not the two above 'mentioned motions, but only one, whereby it makes its courſes 'backwards and forwards: wherefore the cauſe of this phenomenon 'is to be ſought from other motions, unleſs it is to be imputed to 'the different ſurfaces of the chords, the upper one whereof might 'produce a graver, and the others that follow, as far as the centre of 'the chord, acuter ſounds; but as theſe ſurfaces conſtitute only one 'continued homogeneous body, as appears from chords made of 'pure gold or ſilver, and are therefore moved by the ſame action and 'vibrated backwards and forwards by the ſame number of courſes, 'they cannot produce the different ſounds, wherefore I imagine 'that the air which is firſt affected by the percuſſion of the 'chord, vibrates quicker than the chord itſelf, by its natural tenſion 'and aptitude for returning, and therefore produces an acuter ſound, 'or rather that the ſame air being driven by the chord to the right 'ſide for example, returns at firſt with the ſame celerity, but is again 'repelled, and is agitated with a double velocity, and thus produces 'a Diapaſon with the primary and principal ſound of the chord, 'which being ſtill more agitated by the different returns of the 'chord, and returning more frequently itſelf, acquires a triple, qua- 'druple, and quintuple celerity, and ſo generates the twelfth, fif- 'teenth, and greater ſeventeenth. Theſe firſt conſonances muſt oc- 'cur, nor can the air receive any other motions, as it ſhould ſeem, 'before it is affected by them. But by what means it makes the 'twenty-third, or 1 to 9, let them who have leiſure enquire, and I 'adviſe them to lend a moſt attentive ear to the chords that they 'may be able to catch or perceive both the above ſounds, and any 'others that may be produced.

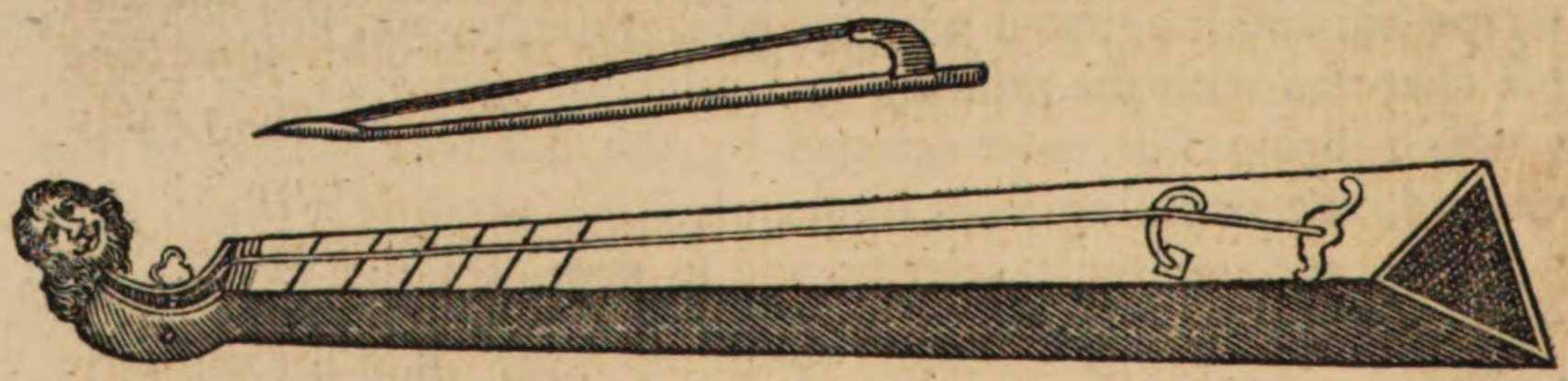
'To this phenomenon of chords may be referred the different 'ſounds produced at the ſame time by the greater bells, as is well

'known

'known by every one; and the leaps and intervals of the trumpet and 'litui, which imitate the ſounds of the above-mentioned chords. Add 'to theſe the various ſounds of glaſs veſſels when their edges are preſſed 'or rubbed by the finger, alſo the different figures and periods of 'ſmoke aſcending from the flame of a candle; and the pipes of 'organs which make two ſounds at one time.'

Prop. xxxvi. contains a deſcription of the inſtrument called by the author, Vielle, and by Kircher Lyra Mendicorum; a figure of this inſtrument is to be ſeen in the Muſurgia of Ottomarus Luſcinius, and in the ſecond volume of this work. Merſennus ſays that the conſtruction of it is little underſtood, by reaſon that it is only uſed by blind men and other beggars about the ſtreets. He makes it to conſiſt of four chords, that is to ſay, two which paſs along the belly of the inſtrument, and are tuned in uniſon to each other, but are an octave lower than the former two. All the four ſtrings are acted upon by a wheel rubbed with powder of roſin, which does the office of a bow. The middle ſtrings are affected by certain keys which ſtop them at different lengths, and produce the tones while the others perform the part of a monophonous baſs, reſembling the drone of a bagpipe. Merſennus ſays that there were ſome in his time who played ſo well on this contemptible inſtrument, that they could make their hearers laugh or dance or weep.

Merſennus next treats, viz. in Prop. xxxvii. of that ſurpriſing inſtrument, the Trumpet Marine, here delineated.



concerning which he thus delivers his ſentiments.

'The inſtrument commonly called the Marine Trumpet, either 'becauſe it was invented by ſeamen, or becauſe they make uſe of it 'inſtead of a trumpet, conſiſts of three boards ſo joined and glewed 'together, that they are broad at the lower end, and narrow towards 'the neck, ſo that it reſembles a trilateral pyramid with a part cut 'off; a neck with a head is added to this pyramid in order to con-

'tain

'tain the peg that commands the chord; near the greater end of the 'inſtrument is a ſtay, to which the chord is faſtened by a knot under 'the belly, and detains it. To the left of the ſtay is the moveable 'bridge which bears up the chord, and determines with the little 'bridge or nut at the ſmaller end, the harmonical length of the chord. 'The bow is neceſſary to ſtrike the chord, and conſiſts of ſilk, and a 'ſtick, as has been ſaid in the diſcourſe on the Barbitons.

'The moſt remarkable thing that occurs in this inſtrument is that 'little ſtud of ivory, bone, or other matter which is faſtened into the 'left foot of the bridge, under which a ſquare little piece of glaſs is 'placed, and faſtened to the belly, that when it is agitated by the 'different ſtrokes of the ſtud it may communicate a tremor to the 'ſounds of the chord, and that by this means this inſtrument may 'imitate the military trumpet, for when the chord is rubbed by the 'bow, the left leg beats againſt the glaſs plate with repeated ſtrokes, 'and impreſſes a peculiar quality or motion into the ſounds of the 'chord, compoſed of the triple motion, namely of the ſtud, the 'chord, and the bow.

'The manner of uſing the trumpet marine is this, its head is 'turned towards the breaſt of the performer, and leans thereon 'while he paſſes the bow acroſs the chord, and lightly touches with 'the thumb or the fore-finger thoſe parts of the chord which are 'marked by the diviſions; but the bow is to be drawn over the 'chord between the thumb which the chord is touched by, and the 'little bridge, not but that it might be drawn at any other place, but 'at that above directed it ſtrikes the chord a great deal more eaſily 'and commodiouſly.

'Of the ſix diviſions marked on the neck of the inſtrument, the 'firſt makes a fifth with the open chord, the ſecond an octave, and 'ſo on for the reſt, correſponding with the intervals of the military 'trumpet.'

Merſennus ſays that Glareanus has taken notice of the trumpet marine, and that he diſtinguiſhes it by the appellation of the Citharifticum; to which we may add, that there are many curious particulars both in the Dodecachordon of Glareanus, and the Harmonics of Merſennus, as alſo in the Harmonie Univerſelle of the latter, concerning this inſtrument *.

* In the Philoſophical Tranſactions for 1692, is a diſcourſe on the trumpet and trumpet marine by the Hon. Francis Roberts, and a copious extract from it in the Abridgment

Prop. XXXIX. treats of the Spinnet, or, as Merſennus terms it, the Clavicymbalum; the figure which he has given of it reſembles

ment of Lowthorp and Jones, vol. I. pag. 607, wherein are many curious particulars concerning this inſtrument. As an introduction to his diſcourſe the author obſerves of the military or common trumpet, that its ordinary compaſs is from double C FA UT to c SOL FA in alt, but that there are only ſome notes in that ſeries which it will give; and farther that the 7th, 11th, 13th, and 14th notes in that progreſſion, viz. B b, f, aa, and bb are out of tune.

To account for theſe defects he adverts to the trumpet marine, which though very unlike the common trumpet, has a wonderful agreement with it; as reſembling it moſt exactly in ſound, yielding the ſelf ſame notes, and having the ſame defects.

He refers to the known experiment of two uniſon ſtrings, and obſerves upon it that not only the uniſon will anſwer to the touch of a correſpondent ſtring, but alſo the 8th and 12th in this manner.

If an uniſon be ſtruck, it makes one entire vibration in the whole ſtring, and the motion is moſt ſenſibly in the midſt, for there the vibrations take the greateſt ſcope.

If an 8th is ſtruck it makes two vibrations, the point in the midſt being in a manner quieſcent, and the moſt ſenſible motion the middle of the two ſubdiviſions.

If a 12th be ſtruck it makes three vibrations, and the greateſt motion at the midſt of the three ſubdiviſions, the points that divide the ſtring into three equal parts being nearly at reſt, ſo that in ſhort the experiment holds when any note is ſtruck which is an uniſon to half the ſtring, and a 12th to the third part of it.

In this caſe (the vibrations of the equal parts of a ſtring being ſynchronous) there is no contrariety in the motion to hinder each other, whereas it is otherwiſe if a note is uniſon to a part of a ſtring that does not divide it equally, for then the vibrations of the remainder not ſuiting with thoſe of the other parts, immediately make confuſion in the whole.

Now, adds he, in the Trumpet Marine you do not ſtop cloſe as in other inſtruments, but touch the ſtring gently with your thumb, whereby there is a mutual concurrence of the upper and lower part of the ſtring to produce the ſound. This is ſufficiently evident from this, that if any thing touches the ſtring below the ſtop, the ſound will be as effectually ſpoiled as if it were laid upon that part which is immediately ſtruck with the bow. From hence therefore we may collect that the Trumpet Marine yields no muſical ſound but when the ſtop makes the upper part of the ſtring an aliquot of the remainder, and conſequently of the whole, otherwiſe, as we juſt now remarked, the vibrations of the parts will ſtop one another, and make a ſound ſuitable to their motion altogether confuſed.

The author then demonſtrates with great clearneſs that theſe aliquot parts are the very ſtops which produce the trumpet notes, and that the notes which the trumpet will not hit are diſſonant, merely becauſe they do not correſpond with a diviſion of the monochord into aliquot parts.

Having before premiſed that the trumpet and trumpet marine labour each under the ſame defects as the other, he applies this reaſoning to the trumpet in theſe words.

'Where the notes are produced only by the different force of the breath, it is reaſonable 'to imagine that the ſtrongeſt blaſt raiſes the ſound by breaking the air within the tube, 'into the ſhorteſt vibrations, but that no muſical ſound will riſe unleſs they are ſuited to 'ſome aliquot part, and ſo by reduplication exactly meaſure out the whole length of the 'inſtrument; for otherwiſe a remainder will cauſe the inconvenience before-mentioned to 'ariſe from conflicting vibrations; to which if we add that a pipe being ſhortened according 'to the proportions we even now diſcourſed of in a ſtring, raiſes the ſound in the ſame de-'grees, it renders the caſe of the trumpet juſt the ſame with the monochord.'

To theſe remarks of Mr. Roberts another not leſs curious and difficult to account for, may be added, viz. that the chord of the trumpet marine is preciſely equal in length to the trumpet, ſuppoſing it to be one continued uninflected tube.

exactly

exactly the old Engliſh virginal, in ſhape a parallelogram, its width being to its depth in nearly the proportion of two to one; from whence it may be inferred that the triangular ſpinnet now in uſe is ſomewhat leſs ancient than the time of Merſennus. He makes it to conſiſt of thirteen chords and keys, including twelve intervals; that being the number contained in an octave, divided according to the modern ſyſtem into ſeven tones and five ſemitones. He ſays that the tuning of this inſtrument is by many perſons held a great ſecret, nevertheleſs he reveals it by explaining the method of tuning the ſpinnet, agreeable to the practice of the preſent times.

From the ſpinnet he proceeds in Prop. XL. to ſhew the conſtruction of the Organocymbalum, in French called the Clavecin, and in Engliſh the harpſichord, an inſtrument too well known at this day to need a deſcription. But it ſeems that in the time of Merſennus there were two kinds of harpſichord, the one of the French above ſpoken of, and the other of the Italians, called by him the Manichordium. Of this he treats at large in Prop. XLII.

In this inſtrument the diapaſon is ſaid by the author to be divided according to the three genera; it reſembles in ſhape the ſpinnet deſcribed by Merſennus, but is conſiderably larger, having fifty keys. He adds that the uſe of it is for the private practice of thoſe who chuſe not to be heard; but he gives no reaſon for the difference between this and other inſtruments of the like kind in the diviſion of the diapaſon.

He next proceeds to deſcribe an inſtrument which he calls the Clavicytherium or harp with keys; this is no other than the upright harpſichord, which of late has been introduced into practice, and made to paſs with the ignorant for a new invention.

Prop. XLIII. contains an explanation of the figure, parts, harmony, and uſe of the Chinor, Cinyra, or harp, which he exhibits in the form of an harp of our days. His deſcription of this inſtrument is brief, and rather obſcure, but in the Harmonie Univerſelle he is more particular, and delivers his ſentiments of it to this effect: 'Many difficulties have been ſtarted relating to this inſtrument, among others whether the harp of David reſembled this of ours; but as there are no veſtiges of antiquity remaining, whereby we can conclude any thing about it, it muſt ſuffice to deſcribe our own,' and this he does by a figure of it.

The verbal deſcription which follows the figure of the inſtrument imports that this harp is triple ſtrung, and that the chords are braſs wire. The firſt row, and alſo the third, conſiſt of twenty-nine chords, and are tuned in uniſon; the intermediate row conſiſts of ſemitones, and contains a leſs number. In the Harmonie Univerſelle, which contains a much fuller deſcription of the harp than the book now quoting, Merſennus ſpeaks of a French muſician, Monſ. Fleſle, who in his time touched the harp to ſuch perfection, that many preferred it to the lute, over which he ſays it has this advantage, that all its chords are touched open, and beſides, its accordature or tuning comes nearer to truth than that of the lute; and as to the imperfection complained of, that the vibrations of the chords ſometimes continue ſo long as to create diſſonance; he obſerves that a ſkilful performer may with his fingers ſtop the vibration of the chords at pleaſure.

Prop. XLIV. contains an explanation of the figure, parts, concentus, and uſe of the Pſalterium, together with a propoſal of a mundane inſtrument. The inſtrument firſt above ſpoken of, as exhibited by Merſennus, is in truth no other than that common inſtrument known by the name of the Dulcimer. The little rod or plectrum with which it is ſtruck, is by him ſaid to be made of the wood of the plumb, the pear, or the ſervice-tree. He adds that two of theſe may be uſed at a time for the playing of Duos and Cantilenas in conſonance.

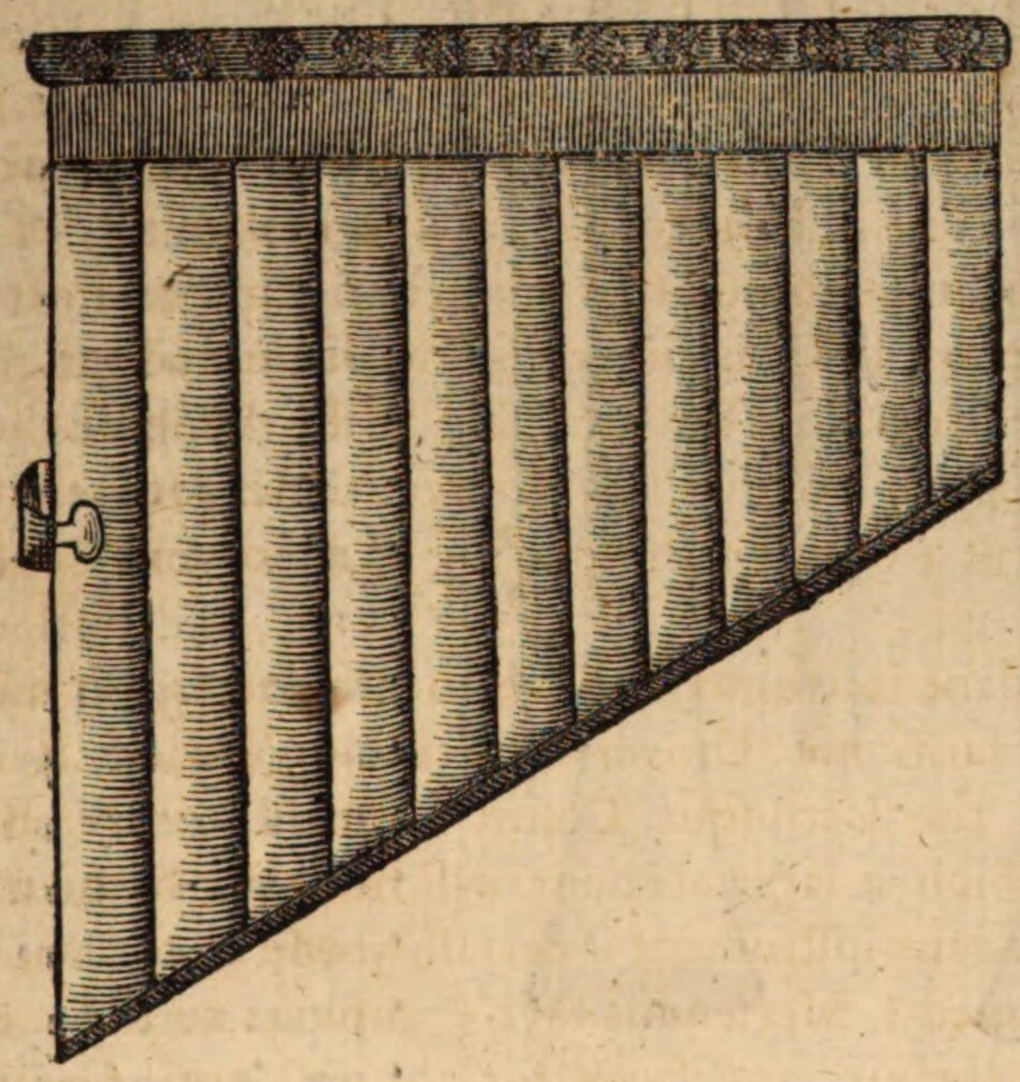
The mundane inſtrument above-mentioned is more largely ſpoken of in the Harmonie Univerſelle; the figure of it is apparently taken from the Utriuſque Coſmi Hiſtoria of Dr. Robert Fludd, a book of which a large account will hereafter be given. The conceit of a mundane inſtrument is certainly one of the wildeſt that madneſs ever formed; Merſennus ſays Γ anſwers to the earth, A to the water, ☐ to the air, and ſo on for the reſt until G, which anſwers to the ſun, ſuppoſed to be the center of our ſyſtem, and from thence in a progreſſion of tones and ſemitones upwards to the heavens.

CHAP.

CHAP. IX.

THE book of Merſennus entitled De Inſtrumentis Harmonicis, is ſubdivided into two, the firſt whereof treats of nervaceous or ſtringed, and the ſecond of pneumatic or wind inſtruments. In preface to this latter the author waves the conſideration of the nature of wind, and refers to the Hiſtoria Ventorum of our countryman Lord Verulam.

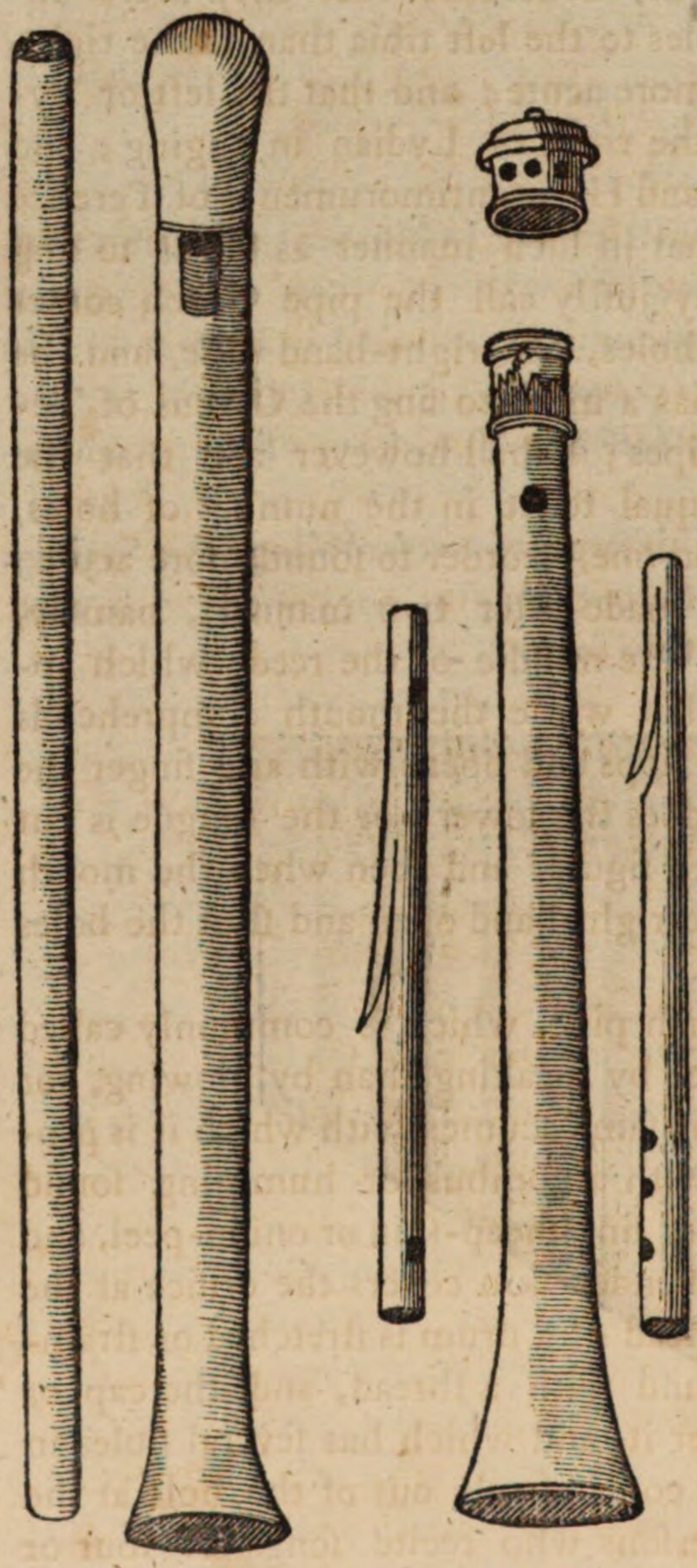
In Prop. I. he deſcribes an inſtrument reſembling the Syringa of Pan, formed of reeds in different lengths conjoined with wax. The inſtrument exhibited is of this form:



and it conſiſts of twelve tubes of tin, the leſſer being ſubtriple in its ratio to the greater. This inſtrument he ſays is uſed by the braziers or tinkers of Paris, who go about the ſtreets to mend kettles, and advertiſe the people of their approach by the ſound of it.

He next ſpeaks of the leſſer Tibiæ, and thoſe of few holes, here delineated,

which



which he thus deſcribes: ‘ The ‘ firſt of theſe inſtruments, ‘ viz. that on the left hand is ‘ perforated both above and ‘ below, and is made of the ‘ rind or bark of a tree, or of a ‘ branch of the elder-tree, hav- ‘ ing the pith taken out; or of ‘ the wood of the box-tree ex- ‘ cavated, or even of iron, or ‘ any other matter. The ſecond ‘ has three apertures, that is to ‘ ſay one at the top, where the ‘ breath is blown into it, another ‘ in front, below it, where the ‘ ſound is made, and a third at ‘ the bottom where the wind ‘ goes out. The third and ‘ fifth figures repreſent pipes of ‘ reed or wheat-ſtraw, on which ‘ the ſhepherds play, wherefore ‘ the inſtrument is called “ te- “ nuis avena,” “ calamus agreſ- “ tis” and “ ſtipula” and thoſe ‘ who play on the barley-ſtraw ‘ are called ραπαταυλαι be- ‘ cauſe ραπατη is the ſame as κα- ‘ λαμις, as Salmaſius on Solinus ‘ obſerves. But whether theſe ‘ pipes may be called Gingri- ‘ næ, a kind of ſhort pipes of ‘ gooſe bones, that yield a ſmall doleful ſound, and thoſe who play ‘ on them Gingritores; and whether they are ſaid, jugere, to cry like a ‘ kite, I leave to the judgment of the critics, who alſo diſpute ‘ whether the right and the left-hand pipes had the ſame num- ‘ ber of holes, ſuch as thoſe which we give in the ſixth propoſition, ‘ or whether they were unequal in the number of their holes. A

‘ very

'very late tranſlator of Vopiſcus, concludes that they were un-
'equal, and attributes more holes to the left tibia than to the right,
'that the former might ſound more acute; and that the left or Ty-
'rian, ſung after, or followed, the right or Lydian in ſinging; and
'alſo that the Adelphi, Andria, and Heautontimorumenos of Terence
'were acted with theſe, and that in ſuch manner as never to ſing
'together. Moreover you may juſtly call the pipe which comes
'next in Prop. II. with three holes, the right-hand pipe, and the
'flajolet the left, if any perſon has a mind to ſing the Cantus of Te-
'rence's comedies with theſe pipes; I ſhall however add that the
'left-hand pipe, though not equal to it in the number of holes,
'was ſhorter than the right hand one, in order to ſound more acute;
'pipes of this kind are uſually made after two manners, namely,
'with a little tongue placed in the middle of the reed, which ap-
'pears in the third figure, ſo that while the mouth comprehends
'the little tongue, the left hand ſtops and opens with any finger the
'upper hole, as the right hand does the lower; or the tongue is cut
'in the upper part, as in the fifth figure, and then when the mouth
'blows therein the fingers of the right hand open and ſhut the holes
'to form the different ſounds.

'There now remains the fourth pipe, which is commonly called
'the Eunuch. This ſings rather by ſpeaking than by blowing, for
'it returns a ſound or voice of the ſame acumen with which it is pro-
'lated, and which is reflected with a bombus or humming ſound
'like a drone, from a very thin or fine ſheep-ſkin or onion-peel, and
'acquires a new grace. This ſlender ſkin covers the orifice at the
'upper extremity, and like the head of a drum is ſtretched or ſtrain-
'ed on the pipe, and tied round with a thread, and the cap or
'cover, which is repreſented over it, and which has ſeveral holes in
'it, is put over it, but the ſound comes freely out of the hole at the
'bottom. There are ſome perſons who recite ſongs of four or
'more parts with theſe pipes. We muſt not omit that pipes of this kind
'may be made of the bones of mules and other animals well clean-
'ſed, or of thoſe of birds, nay even of the middle ſtalk of an onion, of
'glaſs, wax, &c. and of theſe materials ſome have conſtructed or-
'gan-pipes.'

Prop.

Prop. II. contains a deſcription of the ſmall flute, or pipe with three holes, with which the tabor or little drum is uſed in accompanyment. Its form is here delineated.

Upon this inſtrument Merſennus makes ſome curious obſervations, as that though it has but three holes, eighteen ſounds may be produced from it. He ſays that the graveſt ſound is prolated when all the holes are ſtopped, and that the three next in ſucceſſion are made by lifting up the fingers, ſo that the fourth note is the ſound of the inſtrument when open. The other ſounds, and which make up the number eighteen, he ſays are produced by ſtronger blaſts of the breath, accommodated to the different degrees of acuteneſs required; and this variety of blowing is alſo obſerved in the other tibiæ and fiſtulæ, of which he afterwards ſpeaks. Merſennus ſays he had heard an Engliſhman, John Price by name, by the ſole variety of blowing on this inſtrument, aſcend to the compaſs of a terdiapaſon or twenty-ſecond. He adds, that there are ſome things concerning this pipe which are wonderful. Firſt, that after the graver ſounds g, a, b, c, which are produced by the leaſt blaſt, the blowing a little ſtronger gives the fifth above: and yet it is impoſſible to produce from this inſtrument the three intermediate ſounds which occur between the fourth note c, and the fifth gg, viz. d, e, f, that ſo the firſt octave might be perfect, as is the ſecond: and this defect he ſays is peculiar to this inſtrument only. Secondly, that it leaps from its graveſt ſound to a diapaſon when the wind is a little encreaſed, and again to a ſecond diapaſon if the wind be encreaſed to a greater degree *.

From the pipe with three holes, the aſſociate of the tabor, Merſennus proceeds to what he calls the leſſer tibia or Flajolet, here delineated.

* This obſervation applies to flutes of almoſt all kinds; in the flute Abec, by ſtopping the thumb hole, and certain others with the fingers. a ſound is produced, but half ſtopping the thumb-hole without any other variation, gives an octave to ſuch ſound. The octaves to moſt of the ſounds of the Fiſtula Germanica, or German flute, are produced only by a more forcible blaſt. This uniformity in the operations of nature, though it has never yet been accounted for, ſerves to ſhew how greatly the principles of harmony prevail in the material world.

Of

Of this inſtrument Merſennus obſerves that it need not exceed the length of the little finger. He ſays that at the aperture near the top the impelled wind goes out, while the reſt paſſes through the open holes and the lower orifice. He obſerves that the white circles marked on the inſtrument reſembling a cypher, denote the holes on the back part of it, and that the uppermoſt of theſe is ſtopped by the thumb of the left hand, and the lowermoſt or fifth from the top, by the thumb of the right hand: the black circles repreſent the holes in the front of the inſtrument. He adds that in his time one Le Vacher was a celebrated performer on this inſtrument, and in his French work he intimates that he was alſo a maker of flajolets.

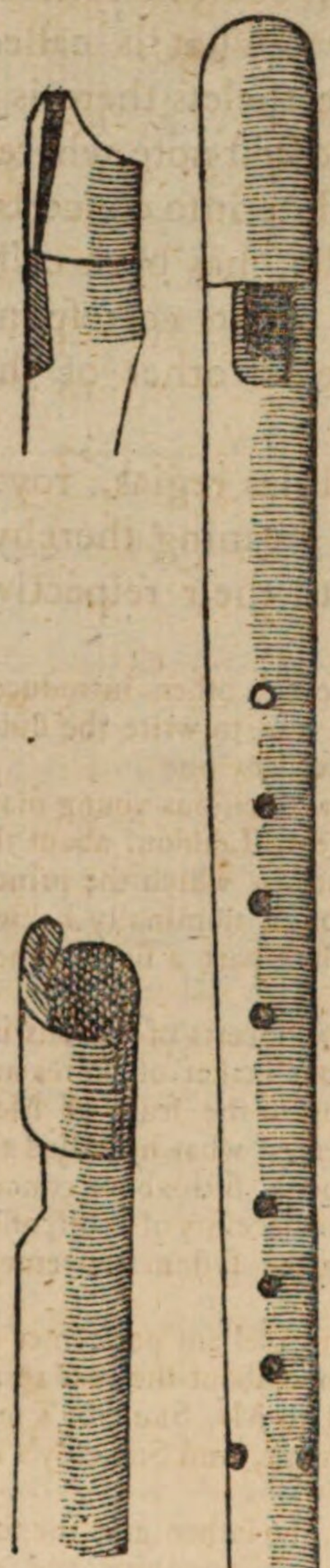
In the Harm. Univer. Des Inſtrumens à Vent, Prop. VII. Merſennus ſpeaks more fully of the flajolet. He ſays that there are two ways of ſounding this inſtrument; and all ſuch as have the lumiere, i. e. the aperture under the tampion; the firſt is by ſimple blowing, the other by articulation and the action of the tongue; the former he ſays imitates the organ, the latter the voice: one is practiſed by villagers and apprentices, the other by maſters.

The ambit of the flajolet, according to the ſcale exhibited by Merſennus, is two octaves from g SOL RE UT upwards. At the end of his deſcription of the inſtrument, both in the Latin and French work, he gives a Vaudeville for flajolets in four parts * by Henry le Jeune, who he ſays compoſed the examples for the other wind-inſtruments deſcribed in his book, as knowing very well their power and extent.

Prop. V. treats of the Fiſtula Dulcis, ſeu Anglica, called alſo the flute Abec †; the figure of it is thus repreſented:

* It is a kind of Gavot, having four bars in the firſt ſtrain, and eight in the laſt. The air at the end of the fifth Sonata of the fourth Opera of Corelli anſwers preciſely to this deſcription. For the inventor of this kind of air, and the etymology of the word VAUDEVILLE, ſee page 22, in not.

† For the reaſon of this appellation ſee vol. II. pag. 451, in not.



Of the two figures adjacent to the inſtrument at length, the uppermoſt ſhews the aperture for the paſſage of the wind between the tampion or plug and the beak; the other repreſents the end of the flute with a view of the beak and the tampion. This inſtrument has eight holes in the front, and one behind, which is ſtopped by the thumb; as to the lower or eighth hole, Merſennus remarks that there are two ſo numbered; for this reaſon, that the inſtrument may be played on either by right or left-handed perſons, one or other of the two holes being ſtopped with wax *.

Merſennus obſerves that flutes are ſo adjuſted by their different ſizes as to form a concentus of treble, contratenor, tenor, and baſs; and that the treble-flute is more acute than the contratenor by a ninth or a diapaſon, and a tone. The contratenor he makes to be a diapente more acute than the baſs, as is alſo the tenor; for he ſuppoſes the contratenor and tenor to be tuned in uniſon, in the ſame manner as they are in ſeveral other harmonies of inſtruments †.

In this, which is his Latin work, Merſennus does not mention the ſizes of the ſeveral flutes, but in the Harmonie Univerſelle he is more particular, for he ſays that the length of the baſs-flute is two feet and three quarters, that of the tenor one foot five inches, and the treble only eleven lines ‡.

From the ſcale or diagram for the flute exhibited by Merſennus, it appears that the ambit or compaſs of the inſtrument is a diſdiapaſon or fifteen notes, and that the loweſt

* From hence it is evident that the practice of making the flute in pieces, that ſo the lower hole, by turning the piece about, might be accommodated to the hand, was not known when Merſennus wrote.

† Particularly the viol and violin, in neither of which ſpecies there is any diſtinction between the tenor and contratenor; perhaps in the concentus of flutes the contratenor part was given to the tenor, in that of the violin it is the ſecond treble.

‡ This is a miſtake of the author which we know not how to correct: a line is but the twelfth part of an inch.

note

note of the ſyſtem for the treble-flute is C FA UT; but this ſyſtem, as alſo thoſe of the tenor and baſs-flute, is adapted to what is called by him and other French writers, le petit Jeu; nevertheleſs there is a flute known by the name of the concert-flute, the loweſt note whereof is F*; indeed ever ſince the introduction of the flute into concerts, the loweſt note of the flute, of what ſize ſoever it be, has been called F, when in truth its pitch is determinable only by its correſpondence in reſpect of acuteneſs or gravity with one or other of the chords in the Scala Maxima or great ſyſtem.

Merſennus next proceeds to what he calls Fiſtulas regias, royal flutes†, or thoſe of the Grand Jeu as he calls it; meaning thereby, as it is ſuppoſed, thoſe that are tuned in uniſon with their reſpective

* The true concert-flute is that above deſcribed; but there are alſo others introduced into concerts of violins of a leſs ſize, in which caſe the method was to write the flute-part in a key correſpondent to its pitch; this practice was introduced by one Woodcock, a celebrated performer on this inſtrument, and by an ingenious young man, William Babell, organiſt of the church of Allhallows Bread-ſtreet, London, about the year 1710, both of whom publiſhed concertos for this inſtrument, in which the principal part was for a ſixth flute, in which caſe the loweſt note, though nominally F, was in power D, and conſequently required a tranſpoſition of the flute-part a ſixth higher, viz. into the key of D.

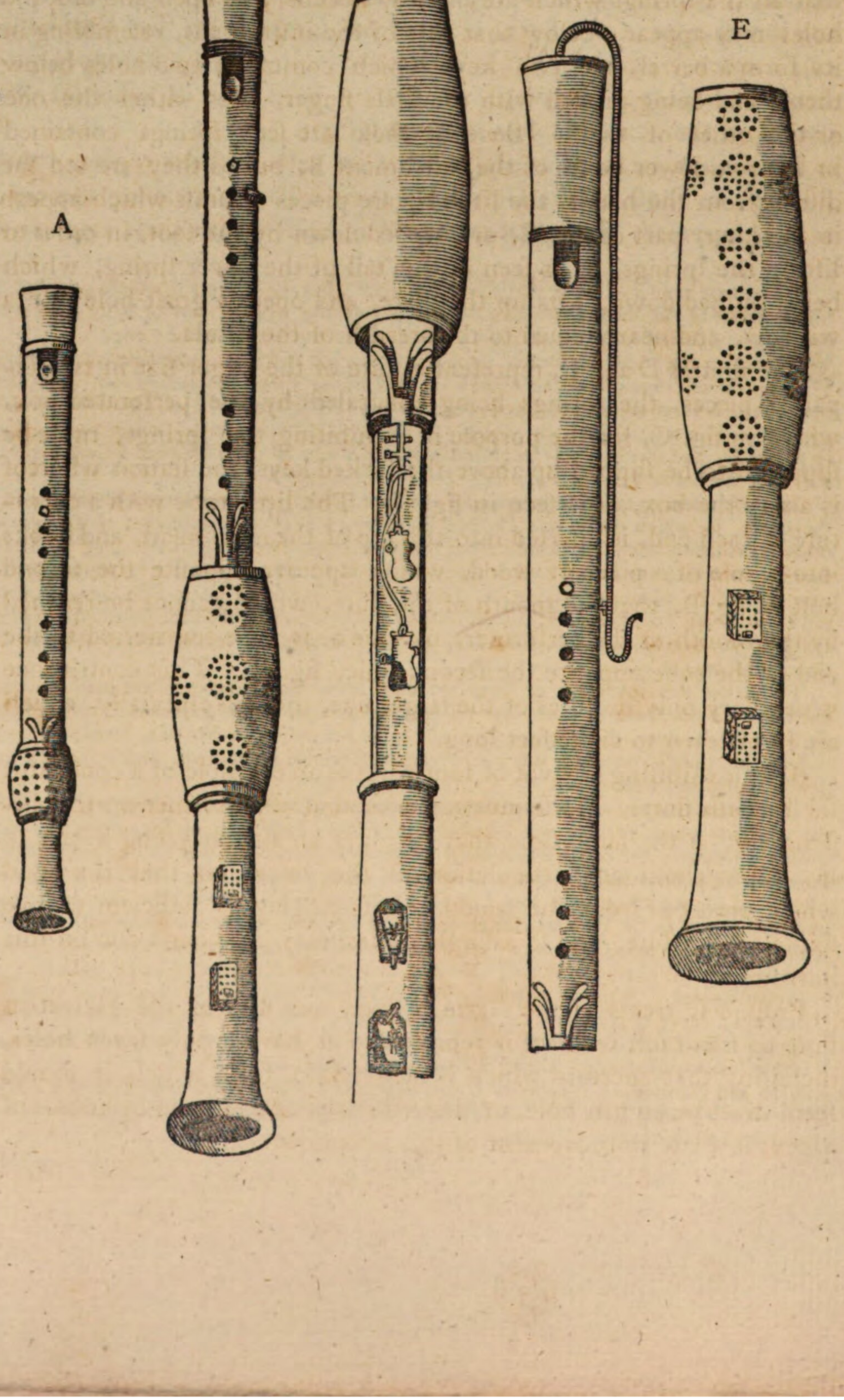
But theſe attempts failed to procure for the flute a reception into concerts of various inſtruments, for which reaſon one Thomas Staneſby, a very curious maker of flutes and other inſtruments of the like kind, about the year 1732, adverting to the ſcale of Merſennus, in which the loweſt note is made to be C FA UT, invented what he called the new ſyſtem, in which by making the flute of ſuch a ſize as to be a fifth above concert pitch, the loweſt note became C SOL FA UT; by this contrivance the neceſſity of tranſpoſing the flute part was taken away; for a flute of this ſize adjuſted to the ſyſtem abovementioned, became an octave to the violin.

To further this invention of Staneſby, one Lewis Merci, an excellent performer on the flute, a Frenchman by birth, but reſident in London, publiſhed about the year 1735, ſix Solos for the flute, three whereof are ſaid to be accommodated to Mr. Staneſby's new ſyſtem, but the German flute was now become a favourite inſtrument, and Staneſby's ingenuity failed of its effect.

There were two perſons, flute-makers, of the name of Staneſby, the father and the ſon, the Chriſtian-name of both was Thomas; they were both men of ingenuity, and exquiſite workmen; the father dwelt many years in Stonecutter-ſtreet leading from Shoe-lane to what is now the Fleet-market, and died about the year 1734; the ſon had apartments and his workſhop over the Temple Exchange in Fleet-ſtreet: he died in 1754, and lies buried in St Pancras church-yard near London, where is a ſtone with the following inſcription to his memory: 'Here lies the body of the ingenious Thomas Staneſby, 'muſical wind-inſtrument maker; eſteemed the moſt eminent man in his profeſſion of 'any in Europe. A facetious companion, a ſincere friend; upright and juſt in all his 'dealings; ready to ſerve and relieve the diſtreſſed; ſtrictly adhering to his word, even 'upon the moſt trivial occaſions, and regretted by all who had the happineſs and plea-'ſure of his acquaintance Obiit, 2 Mart. 1754, ætat ſuæ, 62.'

† In the Harmonie Univerſelle, Des Inſtrumens à Vent, Merſennus ſays that theſe flutes were a preſent from England to one of the kings of France, which perhaps is his reaſon for calling them royal flutes.

notes in the Scala Maxima, reſpective forms whereof are thus repre-
ſented by him: B



The Inſtruments above delineated are thus deſcribed by the author: The flute A, has a key, which by the preſſure of the little finger opens the hole which is under it in the box. The fiſtula B, has three boxes, a greater and two leſſer; the firſt of theſe is repreſented apart by C, that all the ſprings which are any way neceſſary to open and ſhut the holes may appear; below that part of the inſtrument, reſembling in its form a barrel, are two keys which command two holes below them, and being preſſed with the little finger, open either the one or the other of them. Beneath theſe are ſeen ſprings contained in the two lower boxes of the inſtrument B, but as they are too far diſtant from the hands, the little ſquare pieces of braſs which appear in the lower part of fig. C, are preſſed down by the foot, in order to lift up the ſprings, as is ſeen in the tail of the lower ſpring, which being puſhed down, lifts up the plate, and opens a great hole like a window, and nearly equal to the breadth of the fiſtula.

The figures D and E, repreſent a flute of the larger ſize in two ſeparate pieces, the ſprings being concealed by the perforated box, which in fig. C, for the purpoſe of exhibiting the ſprings, muſt be ſuppoſed to be ſlipped up above the forked keys, the ſtation whereof is above the box, as is ſeen in fig. B. The little tube with a curvature at each end, is inſerted into the top of the inſtrument, and hooks into a hole of a piece of wood, which appears oppoſite the ſecond hole in fig. B, that the mouth of the flute, which cannot be reached by the mouth of the performer, may be as it were transferred to the end of the tube oppoſite the ſecond hole, fig. D. This contrivance is neceſſary only in flutes of the larger ſize, the baſs eſpecially, which are from ſeven to eight feet long.

After exhibiting a gavot of four parts as an example of a concentus for Engliſh flutes, Merſennus remarks that a performer on this inſtrument, at the ſame time that he plays an air, may ſing a baſs to it; but without any articulation of the voice, for that the wind which proceeds from the mouth while ſinging is ſufficient to give ſound to the flute, and ſo a ſingle perſon may perform a duo on this inſtrument.

Prop. VI. treats of the German flute, and alſo of the Helvetian flute or fife, each whereof is repreſented as having only ſeven holes, including that aperture which is blown into, from which it ſhould ſeem that the eighth hole, or that which is now opened by means of a key, is a late improvement of this inſtrument.

Merſennus gives this figure as an example of a treble-inſtrument, which he ſays ought to be one foot ten inches long, meaſuring from the bottom of the tampion, ſignified by the dotted circle, to the lower extremity: thoſe for the other parts he obſerves ſhould be longer, and alſo thicker. For example, he ſays that to produce the moſt grateful ſounds of a concentus, or, as he otherwiſe expreſſes it in the Harm. Univer. Des Inſtrumens à Vent, Prop. IX. page 241, to make the octave or fifteenth, the flute ſhould be twice or four times as long and as thick, as the treble-flute. He adds that flutes of this kind are made of ſuch woods as are eaſily excavated, and will beſt poliſh, as namely, plumb-tree, cherry-tree, and box; and that they may be made of ebony, chryſtal, and glaſs, and even of wax.

The ſyſtem of this inſtrument is of a large extent, comprehending a diſdiapaſon and diapente, or nineteen ſounds; Merſennus has given two ſcales, the one commencing from G, and the other from D, a fifth higher. The firſt of theſe ſcales it ſeems was adjuſted by one Quiclet, Lat. Kicletus, a French cornetiſt, and the other by Le Vacher, already mentioned; the method of ſtopping is apparently different in theſe two ſcales in many inſtances, that is to ſay, the ſame ſound that is produced by the opening and ſhutting of certain holes in the diagram of Quiclet, is produced by the opening and ſhutting of others in that of Le Vacher; and it is to be remarked that in the latter, no one ſound of the inſtrument is directed to be produced by unſtopping all the holes, from whence it appears that the preſent practice has its foundation in the example of Quiclet.

It is worthy of remark that neither of theſe perſons had diſcovered that the diapaſon of any of the ſounds in the firſt ſeptenary was to be produced by a ſtronger blaſt of the breath: as is obſerved in the Eng-

* It is to be obſerved that the inſtrument from which this figure was taken, was by accident become crooked, nevertheleſs Merſennus, in the Harm. Univer. Des Inſtrumens à Vent, pag. 241, ſays that he choſe to give it thus deformed, it being one of the beſt flutes in the world.

liſh flute, and at this day in the German flute; for to produce the notes in the ſecond ſeptenary, and ſo upwards, a different method of ſtopping is required than for their octaves below. This peculiarity, as alſo the reaſon why the ambit of this inſtrument is ſo much more extenſive than that of other flutes, Merſennus recommends as a uſeful and entertaining ſubject of enquiry.

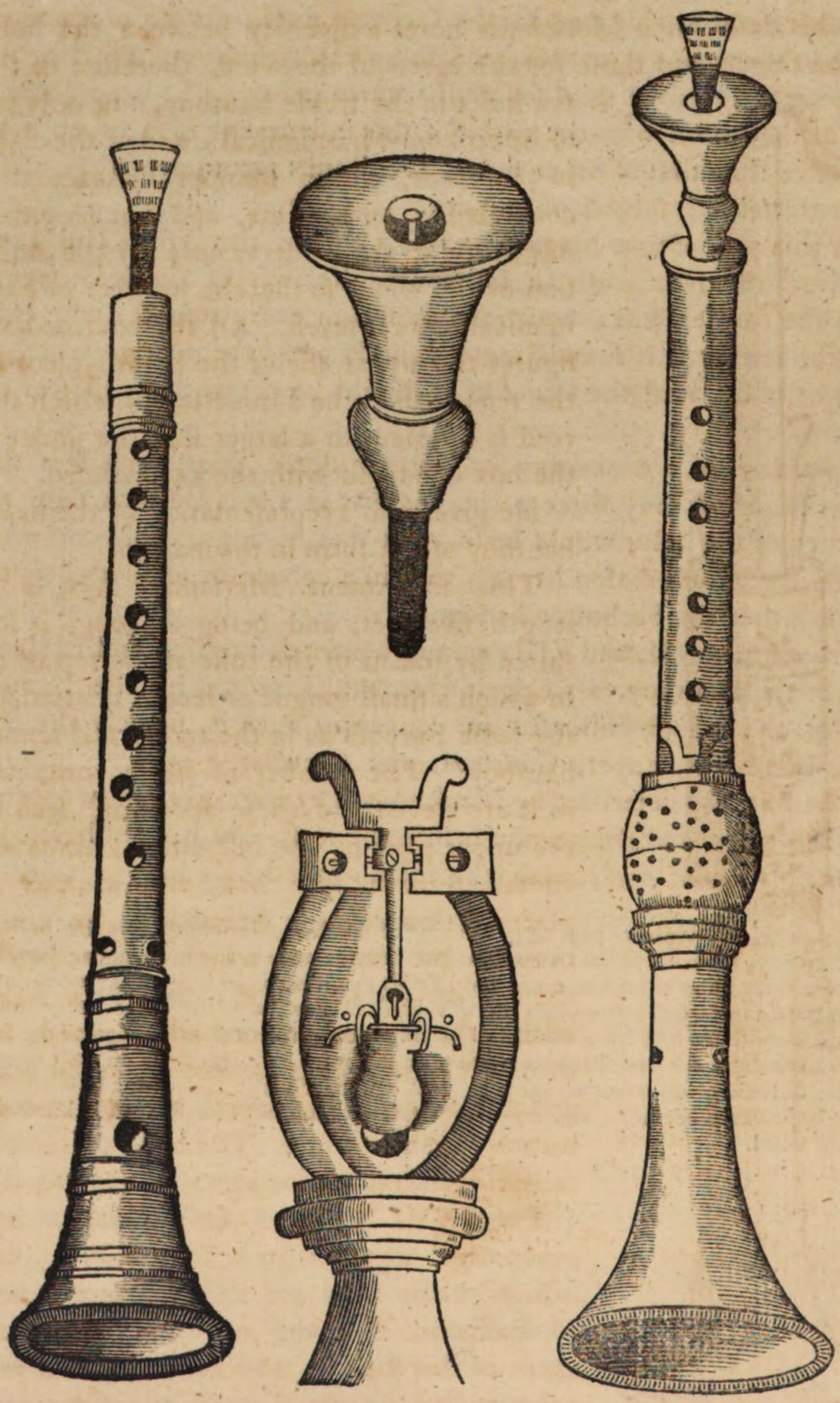
In this propoſition Merſennus treats alſo of the Tibia Helvetica, or Fife; this is in truth an inſtrument preciſely of the ſame ſpecies with the former, but proportionably leſs in every reſpect; wherefore ſays the author, 'it ſounds more acutely and vehemently, which it 'ought to do, leaſt the ſound of it ſhould be drowned by that of the 'drum.'

Speaking of a concentus for German flutes, Merſennus ſays that it can conſiſt of only three parts, for that in a baſs German flute the diſtance of the holes would be ſo great that no finger could command them, for which reaſon he ſays that in a concentus of four parts the baſs is either the Sacbut or baſſoon.

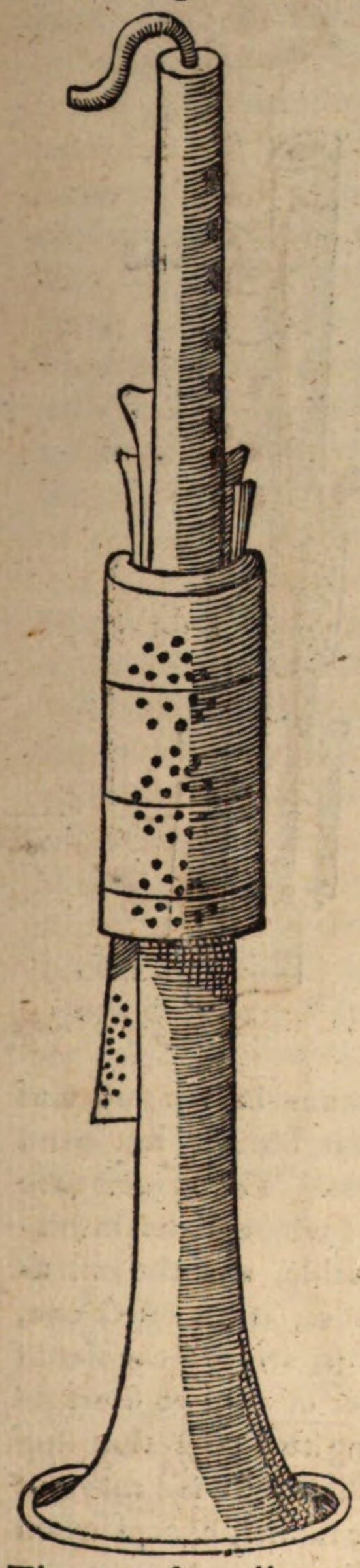
Propoſitions VII. and VIII. comprehend a deſcription and explanation of the Hautboy, a treble-inſtrument, invented by the French, and of the inſtruments uſed in concentus with it, namely the Baſſoon, Bombardt, Fagot, Courtaut, and Cervelat.

The hautboy deſcribed by Merſennus is by him given in two forms, viz. the treble and tenor; the firſt is the leaſt, and has ten holes, the latter only ſeven, the loweſt whereof is opened by a key.

* In the Harm. Univer. pag. 243. ſpeaking of the flute, Merſennus ſays that in Sicily and elſewhere, there are perſons who introduce into the mouth, and ſound at one time, two and even three flutes of reed or cane; and he adds that if men had laboured as induſtriouſly and curiouſly to perfect inſtruments of this kind, as they have the organ, they might perhaps have found out ſome method of playing four or five parts with one and the ſame breath of the mouth; and if they were to take the pains to pierce them in ſuch manner that the diatonic genus being on one ſide, as it is in effect, the chromatic and enarmonic might be on two other ſides, and they might eaſily execute all that the Greeks knew with a bit of wood.



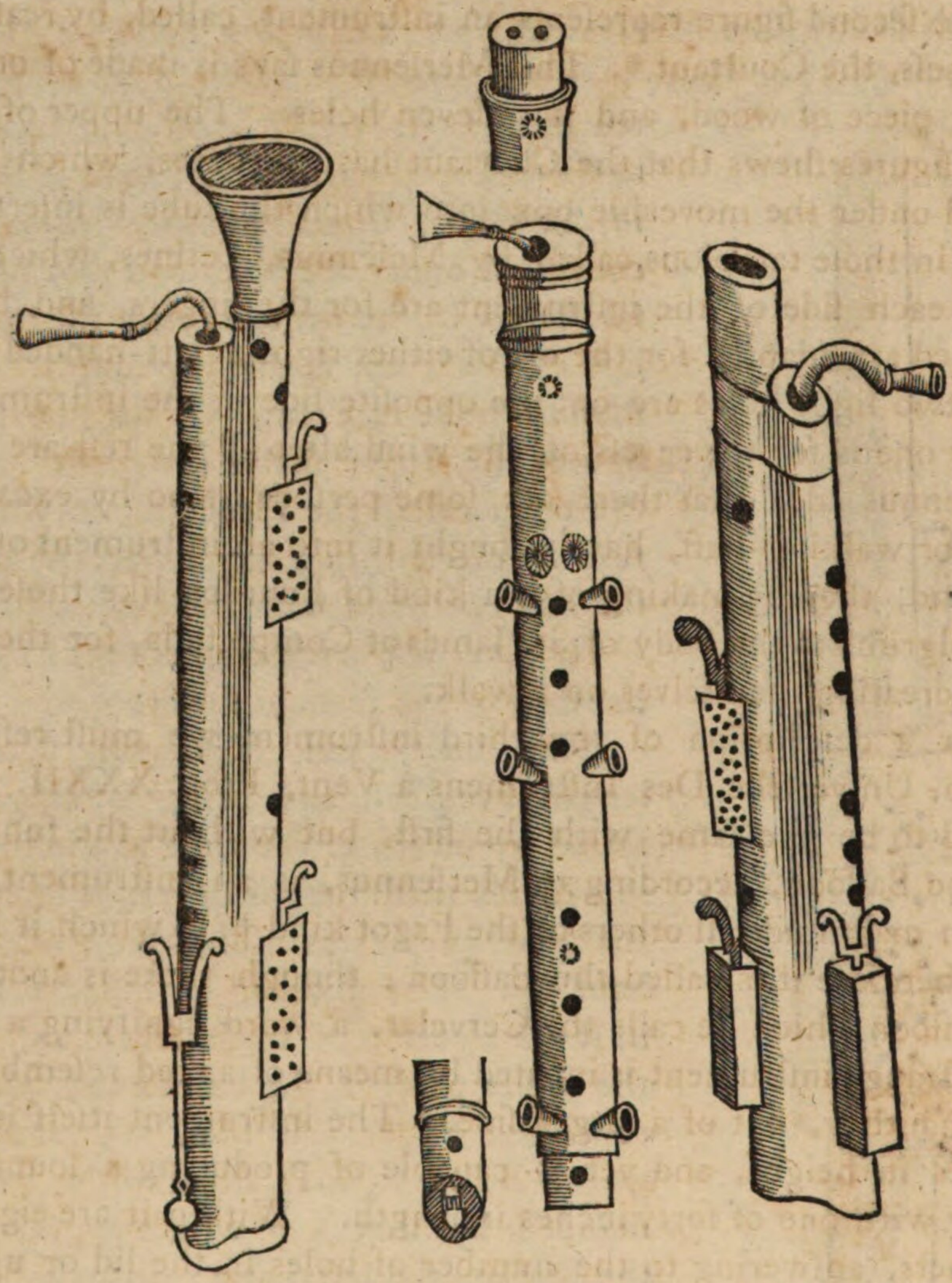
In his deſcription Merſennus notes a diverſity between the holes for the fingers and thoſe for the egreſs of the wind, therefore of the ten holes in the treble hautboy, nine only are to be reckoned harmonical; and of the eight in the tenor, which number includes that concealed under the box, and that on either ſide below it, the laſt ſerve only for the emiſſion of the wind, ſo that the number of harmonical holes is ſeven. Of the intermediate figures the upper ſhews the mouth-piece of the tenor called the Pirouette, in which the reed is inſerted, in a larger ſize, the under is the box open and with the key expoſed.



He gives alſo a repreſentation of the baſs-hautboy of the form in the margin.

This inſtrument Merſennus ſays, is in length five feet, and being ſo long, is inſpired by means of the tube at the top of it, in which a ſmall tongue or reed is inſerted for the ſame purpoſe as in the treble and tenor-hautboy. The number of holes contained in it are eleven: of theſe ſeven are ſeen in the upper part of the inſtrument, three are contained under the box, and another is placed below it, in a ſituation to be commanded by that key which appears below the box on the left hand; the three holes within the box are ſtopped and opened, by three of the keys that are ſeen above the box, and that below by the fourth, which communicates with that below. The box is perforated in many places, to give egreſs to the ſound.

Prop. VIII. treats of ſuch pipes as are compacted together in a little bundle, for which reaſon they are called Fagots; and of Baſſoons, &c. and exhibits an inſtrument of this kind in two forms, as alſo another called by the French the Courtaut. They are ſeverally repreſented by the following figures.



The above figures are deſcribed by Merſennus in the order of their ſituation, the firſt has three keys, that on the left hand naked, the two on the right covered with boxes. The brazen tube has a mouth-piece at the extremity, by means whereof the inſtrument is inflated; the funnel at the top is moveable, and the inſtrument, though apparently conſiſting of two tubes, is in effect one, the two being bound together with hoops of braſs, and the cavities of each ſtopped with a peg, as is ſeen in the under of the two ſhort figures, in which are two white ſpots denoting two pegs that ſtop the cavities of the two tubes in ſuch manner that the wind may not eſcape till it arrives at the upper hole under the funnel, except when either of the holes ſhort of it is unſtopped.

The

The ſecond figure repreſents an inſtrument, called, by reaſon of its ſhortneſs, the Courtaut *. This Merſennus ſays is made of one cylindrical piece of wood, and has eleven holes. The upper of the two ſhort figures ſhews that the Courtaut has two bores, which are concealed under the moveable box into which the tube is inſerted; the holes in thoſe tampions called by Meſennus, Tetines, which project from each ſide of the inſtrument are for the fingers, and by being doubled are adapted for the uſe of either right or left-handed perſons. The two light holes are on the oppoſite ſide of the inſtrument, the upper one is for the egreſs of the wind after all the reſt are ſtopped. Merſennus adds that there are ſome perſons, who by excavating a ſtick or walking-ſtaff, have wrought it into an inſtrument of this latter kind, thereby making of it a kind of Bourdon like thoſe uſed by the pilgrims to the body of St. James at Compoſtella, for the purpoſe of recreating themſelves on a walk.

For a deſcription of the third inſtrument we muſt refer to the Harm. Univerſelle Des Inſtrumens à Vent, Prop. XXXII. where it is ſaid to be the ſame with the firſt, but without the funnel.

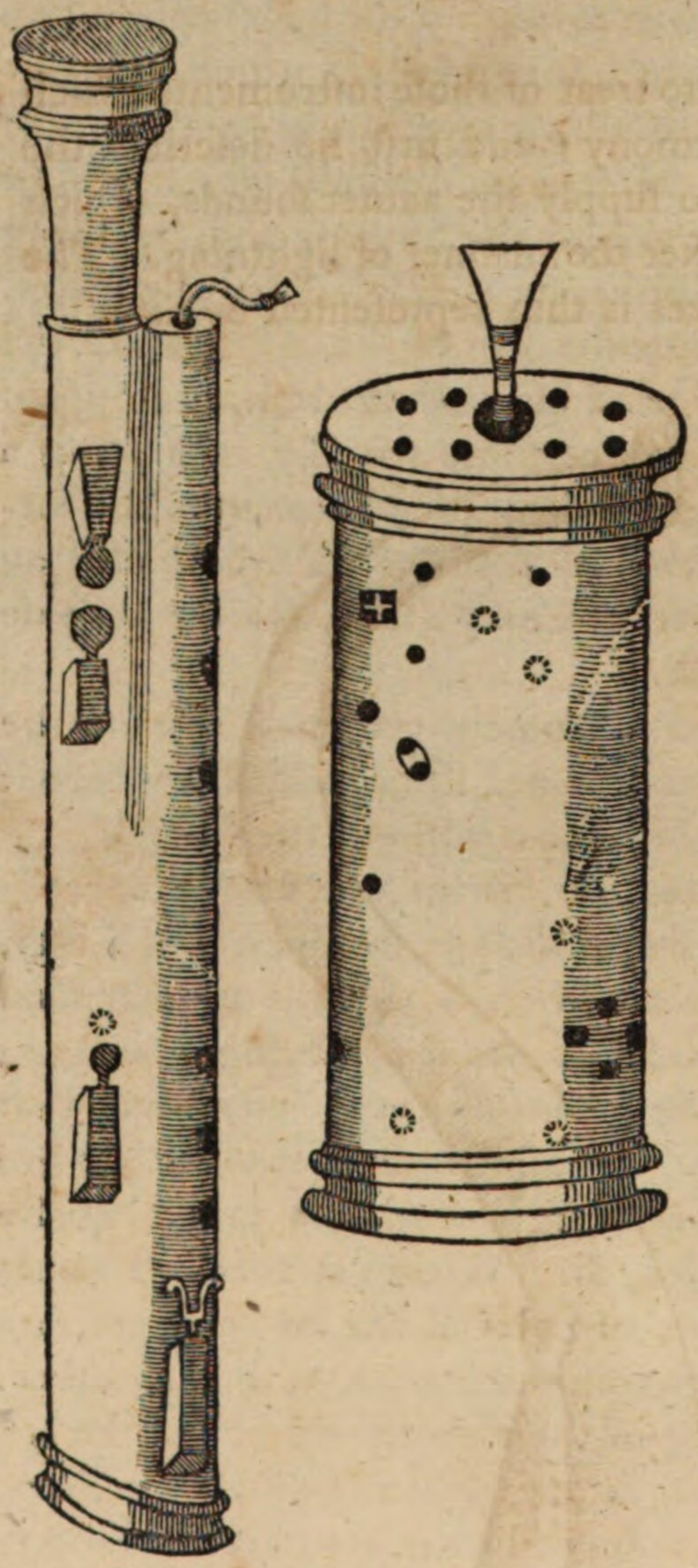
The Baſſoon, according to Merſennus, is an inſtrument exceeding in magnitude all others of the Fagot kind †, to which it is a baſs, and therefore it is called the Baſſoon; though there is another kind of baſſoon which he calls the Cervelat, a word ſignifying a ſauſage; this ſtrange inſtrument is inflated by means of a reed reſembling that of a hautboy, but of a larger ſize. The inſtrument itſelf is but five inches in height, and yet is capable of producing a ſound equally grave with one of forty inches in length. Within it are eight canals or ducts, anſwering to the number of holes in the lid or upper ſurface; theſe canals it ſeems have a communication with each other, and yet are affected by the ſtopping of thoſe on the ſurface of the cylinder; ſome of them correſponding to one canal and others to others, in the ſame manner as if all were reduced into one continued tube ‡.

* COURTAUT, from the adjective Court, ſhort; the French dictionaries explain it a ſhort baſſoon. We have a verb, curtail that ſignifies to ſhorten, and a noun, CURTAIL, interpreted a baſs to the hautboy. Phillips.

† FAGOTTO is a word uſed by the Italians to ſignify a baſſoon, but it appears above that it is common to that and all ſuch other inſtruments as by being compacted together, reſemble a fagot.

‡ Staneſby, who was a diligent peruſer both of Merſennus and Kircher, and in the making of inſtruments adhered as cloſely to the directions of the former as poſſible, conſtructed a ſhort baſſoon or Cervelat, ſuch a one as is above deſcribed, for the late earl of Abercorn, then lord Paiſley, and a diſciple of Dr. Pepuſch, but it did not anſwer expectation: by reaſon of its cloſeneſs the interior parts imbibed and retained the moiſture of the breath, the ducts dilated, and broke. In ſhort the whole blew up.

The white circles denote the holes on the oppoſite ſide. The two baſſoons are exhibited by Merſennus in this form:



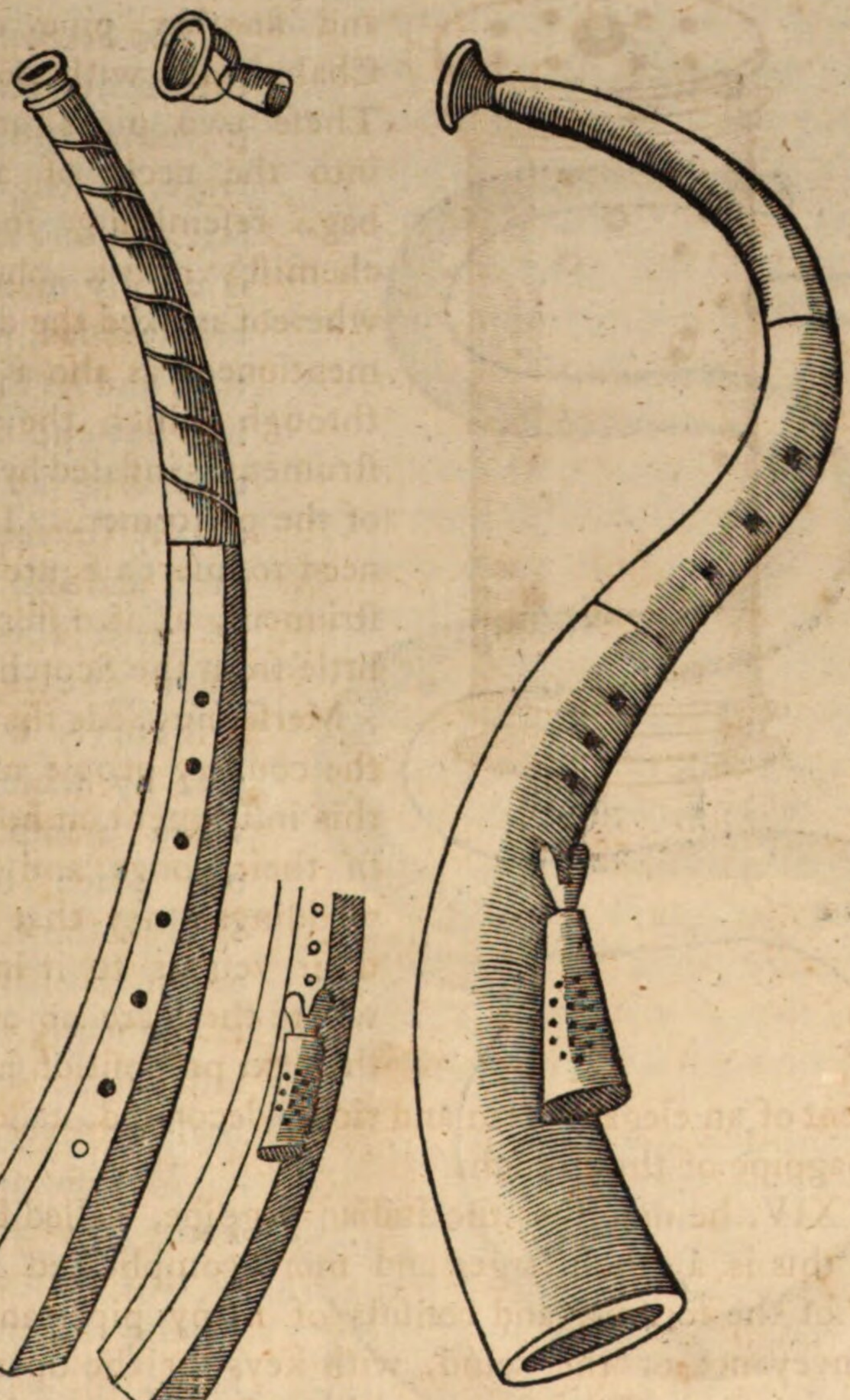
Prop. X. treats of the Tibia Pictava or Hautbois de Poictou, a very ſlender hautboy; and alſo of the Cornamuſa or bagpipe, conſiſting of a Bourdon or drone, a ſmall pipe in which is inſerted a wheaten ſtraw, and another pipe called the Chalumeau, with ſeven holes. Theſe two pipes are inſerted into the neck of a calf-ſkin bag, reſembling in ſhape a chemiſt's retort, on the back whereof is fixed the drone above mentioned, as alſo a ſhort pipe, through which the whole inſtrument is inflated by the mouth of the performer. There is no need to inſert a figure of this inſtrument, as it differs but very little from the Scotch bagpipe.

Merſennus adds that in France the country people make uſe of this inſtrument on holidays, and in their ſongs and dances at weddings; nay that they ſing their veſpers to it in churches where there are no organs. In the next propoſition he deſcribes an inſtrument of an elegant form and richly decorated, called the Muſette, the bagpipe of the French.

In Prop. XIV. he deſcribes the Italian bagpipe, called by him the Surdeline; this is a much larger and more complicated inſtrument than either of the former, and conſiſts of many pipes and conduits for the conveyance of the wind, with keys for the opening of the holes by the preſſure of the fingers: this inſtrument, as alſo the Muſette, is inflated by means of bellows, which the performer blows with his arm, at the ſame time that he fingers the pipe.

CHAP. X.

MERSENNUS next proceeds to treat of thoſe inſtruments which ſerve for eccleſiaſtical harmony; and firſt he deſcribes the Cornet. He ſays the uſe of it is to ſupply the acuter ſounds, which he ſays in this inſtrument vibrate after the manner of lightning. The form of the Cornet in its various ſizes is thus repreſented by him.



The firſt figure is of a treble cornet, the ſecond ſhews the lower part of the tenor, the third is the baſs, of a ſerpentine form, and is four or five feet in length. Merſennus ſays that the ſounds of the cornet are vehement, but that thoſe who are ſkilful, ſuch as Quiclet, the royal cornetiſt, are able ſo to ſoften and modulate them, that nothing can be more ſweet. He adds that the true and genuine baſs of the cornet is the Serpent. Of this inſtrument Merſennus gives a particular deſcription in Prop. XVI. And firſt he exhibits it in this form:

The Serpent he ſays is thus contorted to render it commodious for carriage, its length being ſix feet and one inch. As it is uſually made of a very brittle wood, namely nut-tree, and its thickneſs being but one line, or the twelfth of an inch; it is uſually covered with leather, and alſo ſtrengthened with the ſinews of oxen glewed round the firſt curve, which is the part by which it is held when tranſported from one place to another, though theſe precautions are unneceſſary, when, as is frequently the caſe, this inſtrument is made of braſs or ſilver.

Merſennus mentions ſome peculiar properties of this inſtrument, and, among others, that the ſound of it is ſtrong enough to drown twenty robuſt

robuſt voices, being animated by the breath of a boy, and yet the ſound of it may be attempered to the ſoftneſs of the ſweeteſt voice. Another peculiarity of this inſtrument is, that great as the diſtance between the third and fourth hole appears, yet whether the third hole be open or ſhut, the difference is but a tone.

After a deſcription of the Hunting-horn, Merſennus proceeds in Prop. XVIII. to explain the figure, parts, ſyſtem, tones, and uſe of that noble inſtrument the trumpet*: he ſays that the ſyſtem of this inſtrument is wonderful, as indeed it appears to be from his deſcription of it, in which he remarks that its firſt or loweſt ſound is C FA UT, and its next towards the acute, G SOL RE; and that it cannot by any means whatever be made to utter the intermediate ſounds RE MI FA. Again he ſays the third ſound is C FA UT in the acute, making a diateſſaron to the ſecond. He endeavours in a long diſcourſe to aſſign reaſons for the defects in this inſtrument; but they are better accounted for in a paſſage above-cited from a paper in the Philoſophical Tranſactions, written by the Hon. Mr. Roberts, deſcribing the trumpet marine.

But, notwithſtanding theſe defects in the trumpet, Merſennus, in Prop. XX. ſpeaking of a trumpet ſomewhat different from the former, intimates that they may in a great meaſure be overcome by practice; and ſays that his imagination of the poſſibility of ſo doing is ſtrongly encreaſed by certain letters by him received from Monſ. Bourdelot, a moſt learned phyſician, reſident at Rome, who therein aſſerts that a famous performer on the trumpet, Hieronymo Fantino by name, had actually produced from his inſtrument all the tones within its compaſs without intermiſſion, joining them with thoſe of the organ of St. Peter's church at Rome, Girolamo Freſcobaldi, the organiſt of that church playing on it at the ſame time. It is true, Merſennus ſays, that the trumpeters of the duke de Crequi, the French embaſſador, objected to theſe tones as inordinate, and indeed ſpurious; but whe-

* The trumpet is ſaid by Vincentio Galileo, in his Dialogo della Muſica, page 146, to have been invented at Nuremberg; and there is extant a memoir which ſhews that trumpets were made to great perfection by an artiſt in that city, who was alſo an admired performer on that inſtrument, it is as follows: 'Hans Meuſchel of Nuremberg, for his accuracy in making trumpets, as alſo for his ſkill in playing on the ſame alone, and in the accompanyment with the voice, was of ſo great renown, that he was frequently ſent for to the palaces of princes the diſtance of ſeveral hundred miles. Pope Leo X. for whom he had made ſundry trumpets of ſilver, ſent for him to Rome, and after having been delighted with his exquiſite performance, diſmiſſed him with a munificent reward.'

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ther they are neceſſarily to be deemed ſo or not, or, in other words, whether a regular ſucceſſionof intervals on the trumpet be repugnant to the order of nature or not, he recommends as a queſtion well worthy of conſideration *.

Prop. XXI. contains a deſcription of the Tuba tractilis or Sacbut, ſo called from its being capable of being drawn out; it is elſewhere ſaid by Merſennus to be the true baſs of the military trumpet, and indeed the ſimilarity of ſound in both ſeems to indicate no leſs.

In the concluding Propoſition of this book, viz, that numbered XXII. he deſcribes a Chineſe inſtrument, which he ſays was ſent him by an Engliſh gentleman named Hardy; it conſiſts of a large cane excavated and fixed to the necks of two Cucurbites, hollow and without bottoms; along the ſurface of the cane, but a little diſtant from it, chords are ſtrained by the means of pins; he adds that the method of performing on this inſtrument is by iron plectra faſtened to the ends of the fingers.

He alſo deſcribes another inſtrument, which he ſays was ſent to him from Rome by Giovanni Battiſta Doni, ſecretary to Cardinal Barberini. It was conſtructed of the half of an Indian fruit of the melon kind, cleared from its contents, and afterwards covered on the top with a ſerpent's ſkin like a kettle-drum: to this was affixed on the belly of the inſtrument a handle made of an Indian reed, about twice the length of the body. He deſcribes alſo other Chineſe and Indian inſtruments, equally barbarous and ill-conſtructed with thoſe abovementioned.

In the ſucceeding book, entitled De Organis, Campanis, Tympanis, ac cæteris Inſtrumentis κρουομενοις, ſeu quæ percutiuntur, Merſennus enters into a moſt minute inveſtigation of the natures and properties of theſe ſeveral inſtruments, and with reſpect to the organ in particular, he is ſo very preciſe, that were the art of organ-building loſt to the world, there is very little doubt but that it might be recovered by means of this book.

* The French horn is no other than a wreathed or contorted trumpet: it labours under the ſame defects as the trumpet itſelf, but theſe of late have been ſo palliated, as to require no particular ſelection of keys for this inſtrument. In the beginning of the year 1773 a foreigner named Spandau played in a concert at the Opera-houſe a concerto, part whereof was in the key of C with the minor third, in the performance whereof all the intervals ſeemed to be as perfect as in any wind-inſtrument; this improvement was effected by putting his right hand into the bottom or bell of the inſtrument, and attempering the ſounds by the application of his fingers to different parts of the tube.

It is impoſſible ſo to abridge this elaborate and curious tract, as to render it of any uſe to the generality of readers, it muſt therefore ſuffice to ſay that it contains a deſcription of the ſeveral parts of an organ, of the materials and dimenſions of the ſeveral orders of pipes, with the diviſion of the Abacus or key-board, and the temperament of the inſtrument.

Speaking of pipes, he diſtinguiſhes between ſuch as are ſtopped at the ends, and ſuch as are open; as alſo between pipes of wood and of metal. Aſſigning the effects of theſe different materials in the production of tones of various kinds, he ſhews alſo the uſe of that tongue, which being inſerted into the mouth of any pipe, cauſes it to yield a ſound like that of a reed. As to the proportion between the length and circumference of pipes, he ſays it is a very difficult thing to aſcertain, but that experience ſhews that the quadruple ratio is the cauſe of the beſt ſound. This proportion is not taken from the diameter of the tube, but from the width of the plate, ſuppoſing it to be of metal, of which it is formed, which when reduced to a cylinder, bears a ratio of about 7 to 22 to its circumference. Nevertheleſs he ſays that in the firſt order of pipes the largeſt is ſixteen feet in length; he adds that he had ſeen pipes thirty-two feet long, but that it is not in the power of the ear to form a judgment of the ſounds which theſe produce; and theſe pipes he reſembles to chords of ſuch an enormous length, as make but twelve returns and a half in the ſpace of a ſecond of time.

The difference of pipes in reſpect of the acumen and gravity of their ſounds, depends upon their ſize, for the longer the pipe is, the ſlower are its vibrations, and conſequently the graver is its ſound; and, what is much to be wondered at, a pipe ſtopped at the end will produce a ſound an octave lower than when open *.

From theſe particulars reſpecting the pipes of an organ, their ratios, and the ſounds produced by them, Merſennus proceeds to explain the mechaniſm of this noble inſtrument by a verbal deſcription of its ſeveral parts, and repreſentations thereof in diagrams. Such a minute

* Merſennus in another place ſeems to contradict himſelf, ſaying that a covered pipe of the ſame height and breadth with an open one, does not produce a perfect diapaſon or octave, but one that is diminiſhed by a ſemitone, and that the ſame when twice as wide makes an octave increaſed by a ſemitone. The organ-builders, in order to avoid this, make the breadth of the covered pipes ſeſquialtera to that of the open ones, in order to conſtitute a perfect octave.

deſcription as this was neceſſary in a work that profeſſes no leſs than to teach the art of making the ſeveral inſtruments of which it treats. In a work ſuch as is the preſent, the ſame degree of preciſion will hardly be required, eſpecially as a very accurate deſcription of the organ is contained in the Facteur d'Orgues, which makes part of the Deſcriptions des Arts et Métiers, now publiſhing at Paris; and a very ſatisfactory one is extant in the Principles of Mechanics of Mr. W. Emerſon, Lond. quarto, 1758; nevertheleſs ſuch a general deſcription of the organ is here given as is conſiſtent with the nature of the preſent work.

From what has already been ſaid of the organ, it appears that it is to be conſidered in the ſeveral views of a machine and a muſical inſtrument; the former of theſe belong to the ſcience of mechanics, and ſuch as are ſkilled therein may with wonder contemplate this noble effort of ingenuity and induſtry; ſuch will be delighted to obſerve the means by which an inſtrument of this magnitude is inflated, and thoſe contrivances of ducts and canals, whereby a due proportion of wind is diſtributed to thouſands of pipes of different forms and magnitudes, and by what means it is ſo communicated as to be in readineſs to obey the touch of the finger, they will wonder at the variety of ſound produced by pipes formed of the ſame materials differently conſtructed, and at the regular and artful arrangement of theſe for the purpoſe of occupying the whole of a given ſpace; and, laſtly, they will be aſtoniſhed at the general and univerſal concent of parts, which renders the whole of this ſtupendous machine obedient to the will of the performer.

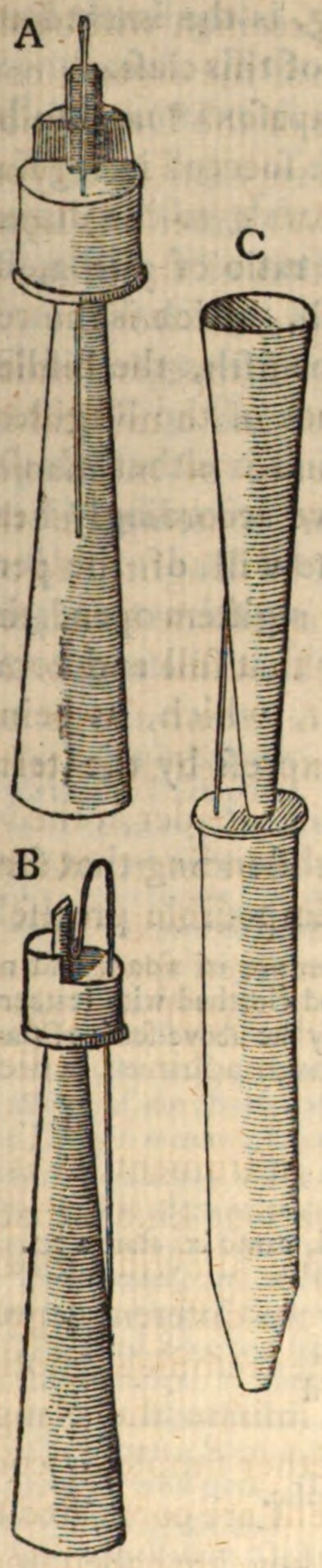
In the conſideration of the organ as a muſical inſtrument, it is to be noted that the ſounds produced by it are of various kinds, that is to ſay, ſome reſemble thoſe of the flute or pipe, allowing for the difference of ſhrillneſs and mellowneſs ariſing from different degrees of magnitude; others have a ſound ariſing from the tremulous motion of the air reſembling the human voice, others imitate the clangor of the trumpet; and thoſe orders of pipes, whether ſimple or compounded, that in the conſtruction of the inſtrument are connected together or rendered ſubſervient to one touch of the key, are called ſtops.

The ſimple ſtops are thoſe in which only one pipe anſwers to the touch of the key, theſe are the Diapaſon*, Principal, Tierce, Twelfth,

* This is an improper term to ſignify a ſingle order of pipes: the organ-makers are betrayed into the uſe of it by the conſideration that it is the foundation of the harmony of the inſtrument, the pitch of all the other orders of pipes being accommodated to it. See the true ſenſe of the word Diapaſon in a ſubſequent note.

Fifteenth,

Fifteenth, Flute, Block-Flute, Trumpet, Clarion, Nazard, Vox-humana, Krumhorn, and ſome others. The compound ſtops are the Cornet, the Seſquialtera, Mixture, Furniture, and ſundry others; and are ſo called for that in them ſeveral pipes are made to ſpeak at the touch of a ſingle key, as in the Seſquialtera three, in the Cornet five, in the Mixture and in the Furniture three, four, or more; and the full organ or chorus is compounded of all.



Among pipes a diſtinction occurs, not only with reſpect to the materials of which they are formed *, but alſo between thoſe in which the wind is cut by the tongue, which is viſible in the aperture of pipes of that claſs, and others where the percuſſion is againſt a reed as it is called, though made of braſs, inſerted in the body of the pipe, and which anſwers to the Glottis or upper part of the human larynx; and of pipes thus conſtructed are compoſed the ſtops called the Vox-humana, Regal, Krumhorn, Trumpet, Clarion, Hautboy, and many others. The figures here exhibited repreſent theſe Glottides in different views, as alſo a pipe with the glottis affixed to it.

Fig. A ſhews the glottis of a trumpet-pipe in front; the wire is doubled at top, and one end thereof is bent down, and made to form a bar; the front of the glottis is of thin braſs and very elaſtic; the bar preſſing hard againſt this plate, being moved upwards or downwards by the wire, opens or cloſes the aperture, making the ſound either flatter or ſharper, and this is the method of tuning pipes of this kind. Fig. B is a ſide view of a glottis with the aperture. In

* Pipes are made of either wood or metal, ſome have mouths like flutes, others have reeds; the ſmalleſt pipes are made of tin, or of tin and lead; the ſound of wooden and leaden pipes is ſoft, ſhort pipes are open and the long ones are ſtopped: the mouths of large ſquare wooden pipes are ſtopped with valves of leather. Metal pipes have a little ear on each ſide of the mouth to tune them, by bending it a little in or out. Whatever note any open pipe ſounds, when the mouth is ſtopped it will ſound an octave higher, and a pipe twice its capacity will ſound an octave lower.

Fig. C the pipe containing the glottis is mounted on a canal or duct, which being placed on the wind-cheſt, conveys the wind to the aperture, which cutting againſt the end of the ſpring, is the immediate cauſe of that reedy tone which diſtinguiſhes pipes of this claſs.

Of the pipes in an organ thoſe called the Diapaſons * are to be conſidered as the baſis or foundation; above theſe ſucceed in regular order other ſimple ſtops, tuned in harmonical intervals to the diapaſons, as the tierce or third, the ſeſquialtera in the ratio of 3 to 2, or the fifth; ſome in the octave, others in the tenth, which is the replicate of the third, the twelfth the replicate of the fifth, the biſdiapaſon, and ſo on to the twenty-ſecond. By means of the Regiſters that command the ſeveral orders of pipes, the wind is either admitted into or excluded from them ſeverally; and we accordingly hear the cornet, the flute, or the trumpet, &c. at the will of the performer. When all the ſtops are drawn, and the regiſters open, the wind pervades the whole inſtrument, and we hear that full and complete harmony, that general and univerſal concent, which, as being per omnes, is what the ancient writers mean to expreſs by the term Diapaſon †.

And here it is wonderful to conſider that notwithſtanding that ſurd quantity in the muſical ſyſtem, which renders it impoſſible preciſely

* Theſe are of two kinds, the open and the ſtopped, the latter are of wood, and are ſo called from their being ſtopped with a tampion or plug of wood cloathed with leather.

† The following paſſages in ſome of our beſt poets fully juſtify the above ſenſe of theſe words:

And 'twixt them both a quadrate was the baſe,
Proportion'd equally by ſeuen and nine;
Nine was the circle ſet in heauen's place,
All which compacted, made a goodly *Dyapaſe*.
FAERIE QUEENE, book II. canto ix. ſtanza 22.

* * * * * * * * * * * * * * * * * *

Jarr'd againſt nature's chime, and with harſh din
Broke the fair muſic that all creatures made
To their great Lord, whoſe love their motion ſway'd
In perfect *Diapaſon* while they ſtood
In firſt obedience and their ſtate of good.
MILTON, at a ſolemn muſic.

Many a ſweet riſe, many as ſweet a fall,
A full-mouth'd *Diapaſon* ſwallows all. CRASHAW.

From harmony from heav'nly harmony
This univerſal frame began;
From harmony to harmony
Through all the compaſs of the notes it ran,
The *Diapaſon* cloſing full in man.
DRYDEN, Song for St. Cecilia's day, 1687.

to

to adjuſt the intervals that compoſe the diateſſaron, and which, as Boetius obſerves, makes the amount of ſix ſeſquioctave tones to exceed the diapaſon, by the commixture of pipes in the manner abovementioned, all the irregularities hence ariſing are reconciled, and in effect annihilated.

Of the ſtops of an organ, the moſt uſual are the Diapaſons, the open and ſtopped, the Tierce, Seſquialtera, Flute, Cornet, Tenth, Twelfth, Fifteenth, Principal, Furniture, Mixture, Trumpet, Clarion, Hautboy, Larigot, Vox-humana, Krumhorn, and Nazard. The foreign organs, eſpecially thoſe of Germany, have many more, particularly that in the abbey church of Weingarten, a town in the Upper Palatinate, which has ſixty-ſix, and contains no fewer than ſix thouſand ſix hundred and ſixty-ſix pipes *. The organ at Haerlem is ſaid to have ſixty ſtops, many of them but little known to the Engliſh workmen, among which are the Bourdon, Gemſen-horn, the Quintadena, Schalmey, Dulciana, Buzain, and Zink †.

* Of this inſtrument, the moſt elegant and ſuperb of any in the world, the figure, with a particular deſcription, is given in the Facteur d'Orgues abovementioned.

† The names, as alſo the etymologies of theſe appellations are but little underſtood, and many of them have ſo departed from their primitive ſignifications, that they may be ſaid to be arbitrary; to inſtance in the Tierce and Seſquialtera, the former can mean nothing but a third above the diapaſons, and the latter muſt ſignify the interval expreſſed by that term which ſignifies the whole and its half, viz. the ratio of 3 to 2, or, in the language of muſicians, the diapente or fifth; whereas it has long been the practice to tune the Tierce a ſeventeenth, i. e. a double octave and a third, and to compound the Seſquialtera of the uniſon third and fifth.

Many of the above names beſpeak their ſignification, others require to be explained; the Larigot means a flajolet. The Krumhorn is an imitation of a pipe deſcribed by Ottomarus Luſcinius, in his Muſurgia, lib. I. pag. 20, and alſo in vol. II. of this work, page 452, and is often corrupted into Cremona, from a notion that the ſound of this ſtop reſembles that of a Cremona violin.

The Nazard, or, as Merſennus terms it, the Naſutus, from its ſnuffling tone, reſembles the ſinging of thoſe who utter ſounds ſeemingly through the noſe.

The word Bourdon ſignifies the drone of a bagpipe; the Latin word for it is Bombus, as alſo Bombyx. Hoffmann. Lex. Univer. in Art. Merſennus in his Latin work uſes the latter. At Mancheſter, and alſo at Coventry, is an organ with this ſtop.

The Gemſen-horn is a ſmall pipe made of the horn of a quadruped called the Gems, a Shamoy or wild goat. Luſcinius deſcribes it, and the ſtop ſo named is an imitation of it. See vol. II. page 452.

The appellation Quintadena, corruptly ſpelt Quintadeena, quaſi Quinta ad una, or five to one. This is the ratio of the greater ſeventeenth, which the word Quintadena was doubtleſs intended to beſpeak, and the diapaſons are the acute terms, conſequently the pitch of this ſtop is a double octave and a third major below the diapaſons. In the organ of Spitalfields church, made by Bridge, is a ſtop which he improperly, as it ſhould ſeem, called a Quintadena, the pitch of it being only a fifth above the diapaſons. However it is the only one of the kind in England.

The German organs have alſo keys for the feet, called Pedals, an invention of a German, named Bernhard, about the year 1400. Theſe command certain pipes, which, to increaſe the harmony, are tuned below the diapaſons.

Among the modern improvements of the organ the moſt remarkable are the Swell and the Tremblant, the former, invented by an Engliſh artificer, conſiſts in a number of pipes placed in a remote part of the inſtrument, and incloſed in a kind of box, which being gradually opened by the preſſure of the foot, increaſes the ſound as the wind does the ſound of a peal of bells, or ſuppreſſes it in like manner by the contrary action. The Tremblant is a contrivance by means of a valve in the Port-vent or paſſage from the wind-cheſt, to check the wind, and admit it only by ſtarts; ſo that the notes ſeem to ſtammer, and the whole inſtrument to ſob, in a manner very offenſive to the ear. In the organ at the German chapel in the Savoy, is a Tremblant.

In cathedral churches where there are generally two organs, a large and a ſmall, the latter the French diſtinguiſh by the epithet Poſitif, the reaſon whereof we are to ſeek, the term being only proper and belonging to organs fixed to a certain place, and is uſed in contradiſtinction to portatif, a term applied to thoſe portable ones, which, like the Regal, may be carried about. We in England call it the choir, and by corruption the chair organ.

The word Schalmey is derived from Chalumeau, and the latter from Calamus. The Schalmey is deſcribed by Luſcinius, Muſurgia, lib. I. pag. 19, and is a kind of hautboy, very long and ſlender. See the figure of it in vol. II. page 450.

The Dulcian is probably an imitation of an inſtrument of Mooriſh original, called the Dulçayna, a kind of tenor-hautboy, or, as Broſſard deſcribes it, a ſmall baſſoon. Mention is made of this inſtrument by Cerone, lib. XXI. cap. i. and by Cervantes in Don Quixote, 'Entre Moros—ſe uſa un genero de Dulçaynas que paracen nueſtras Chirimias.' See vol. III. page 227, in not. Or it might ſignify a ſtop called the Dulciana, conſiſting of very long and narrow pipes in uniſon with the diapaſon, but that the latter is ſaid to be a very recent invention.

The word Buzain is a corruption of Buſaun, or, as it is now ſpelt, Poſaune, which ſignifies a Sacbut or baſs-trumpet, and the ſtop ſo named is an imitation of that inſtrument, which ſee repreſented in vol. II. page 454.

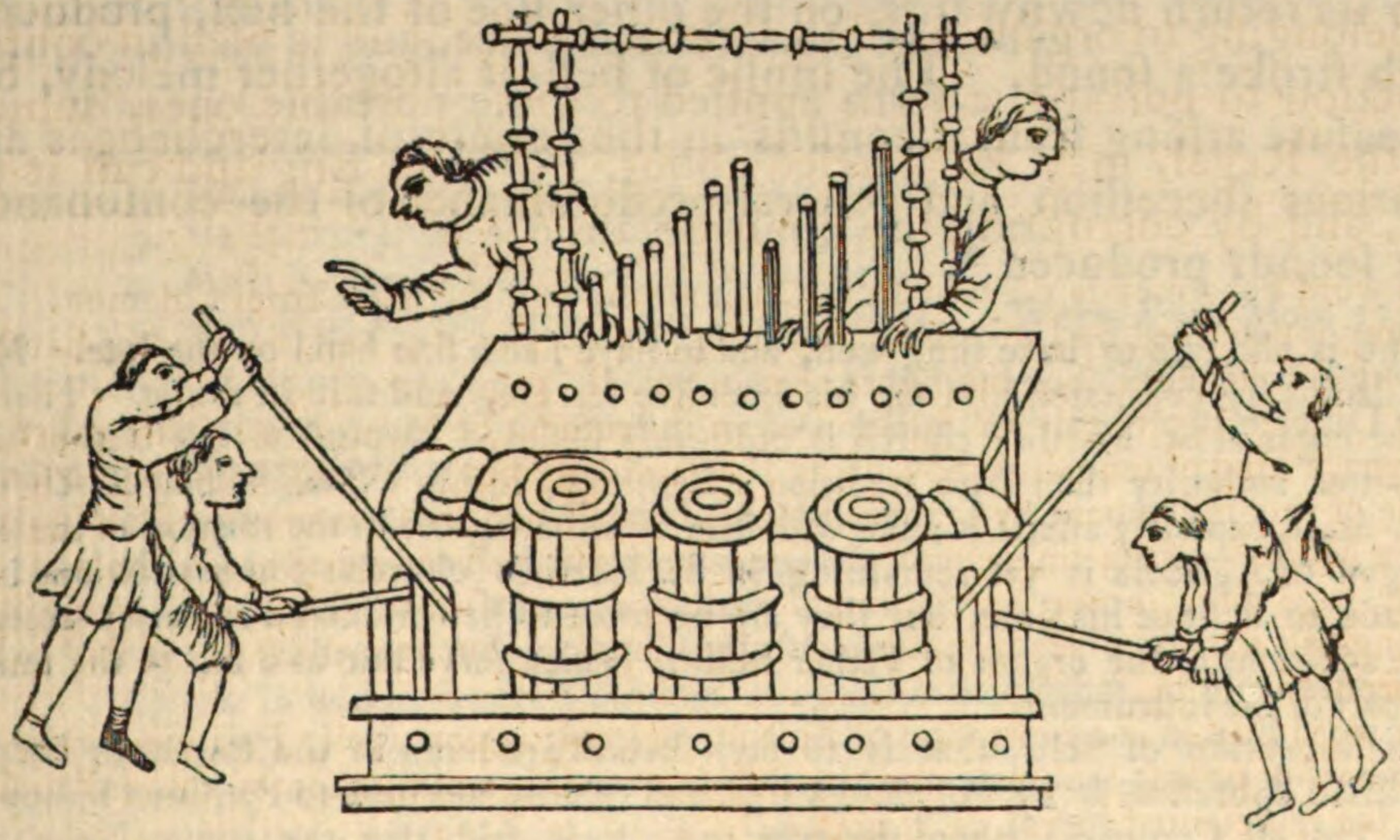
The Zink, corruptly ſpelt Cink, is an imitation of the Zinken horn, a very ſmall pipe, or rather a whiſtle, deſcribed and delineated from Luſcinius, vol. II. page 452, of this work. It is made of a ſmall branch of a deer's horn.

The deſire of variety in the ſtops of an organ has been indulged to a ridiculous degree. In the organ at Weingarten are ſtops intended to imitate the ſound of bells, the voice of the cuckow, and the roaring of the ſea. Other abſurd fancies have intruded into this noble inſtrument, ſuch as figures that beat time, alluded to by Dr. Donne in theſe lines:

'As in ſome organs, puppets dance above,
'And bellows pant below, which them do move.' Satire II.

The

The foregoing account, intended to ſuperſede the neceſſity of giving at large Merſennus's deſcription, may ſerve for a general idea of the organ. The early fabricators of this inſtrument are as little known as celebrated by their works; Zarlino mentions two perſons at Rome, Vincenzo Colombi and Vincenzo Colonna, famous organ-makers in his time; but before them, viz. towards the end of the fifteenth century, there flouriſhed Rudolphus Agricola, an admirable artiſt, who made the organ at Groningen*. Ralph Dallans, Bernard Smith, and Renatus Harris, are names well known in Germany, France, and England, as excellent organ-makers. Of theſe an account will hereafter be given. In the mean time it may be obſerved that there is no method of eſtimating the improvement of the manual arts ſo ſatisfactory as that of comparing the works of modern artificers with thoſe of the ancient. The mechaniſm of an organ at this day proves it to be a wonderful machine, conſtructed with great ingenuity, and moſt elegantly wrought. The following figure repreſents an organ in the time of king Stephen, taken from a manuſcript Pſalter of Eadwine in the library of Trinity college, Cambridge. Inſig. R. 17. 1.



The eighth and laſt book of the Harmonics treats of bells and other inſtruments of percuſſion, including therein drums of various kinds, as alſo Caſtanets, the Claquebois or regals of wood deſcribed

* RUDOLPHUS AGRICOLA was born at Bafflen in Frieſland, two miles from Groningen. He was a learned divine, philoſopher, poet, and muſician, and alſo an excellent mechanic. There are of his compoſition Songs in his native language to muſic in four parts.

vol. II. page 449 of this work; and deſcending even to the Cymbalum Orale, or Jew's-harp.

With reſpect to bells, Merſennus treats of the different metals of which they are formed, of their figure, craſſitude, and degrees of ponderoſity as they reſpect each other in any given ſeries. He deſcribes alſo thoſe peals of bells in the towers of many churches in Germany, called Carillons, on which, by the help of a contrivance of ropes faſtened to the clappers, and collected together at the lower extremities, tunes are played at ſtated hours of the day. This kind of practice on bells is in effect tolling, and not ringing, an art which ſeems to be peculiar to England, which for this reaſon is termed the ringing iſland.

The ringing of bells is a curious exerciſe of the invention and memory; and though a recreation chiefly of the lower ſort of people, is worthy of notice. The tolling a bell is nothing more than the producing a ſound by a ſtroke of the clapper againſt the ſide of the bell, the bell itſelf being in a pendant poſition and at reſt. In ringing, the bell, by means of a wheel and a rope, is elevated to a perpendicular; in its motion to this ſituation the clapper ſtrikes forcibly on one ſide, and in its return downwards, on the other ſide of the bell, producing at each ſtroke a ſound. The muſic of bells is altogether melody, but the pleaſure ariſing from it conſiſts in the variety of interchanges and the various ſucceſſion and general predominance of the conſonances in the ſounds produced *.

parts: he is alſo ſaid to have ſung well, and to have had a fine hand on the lute. Melchior Adamus has celebrated him for his extenſive learning and ſkill in muſic. That he made the organ at St. Martin's church is uniformly believed throughout the Netherlands upon better authority than bare tradition; Benthem, in his Hollandiſchen Kirch-und Schulen-Staat, expreſsly aſſerts it; and with him Walther agrees in the relation of the fact. The organ of Agricola is yet remaining in St. Martin's church: ſome additions have been made to it ſince his time, but they are no more to be conſidered as improvements, than the additions to the organs of Father Smith, which ſerve but as a foil to the unimproved part of the inſtrument.

* The invention of bells, that is to ſay, ſuch as are hung in the towers or ſteeples of Chriſtian churches, is by Polydore Virgil and others, aſcribed to Paulinus biſhop of Nola, a city of Campania, about the year 400; it is ſaid that the names Nolæ and Campanæ, the one referring to the city, the other to the country, were for that reaſon given to them. In the time of Clothair II. king of France, and in the year 610, the army of that king was frighted from the ſiege of the city of Sens by ringing the bells of St. Stephen's church. Vincent, Spec. Hiſt. lib. XXIII. cap. ix. Bede relates that about the year 670, 'Audivit ſubito in aëre notum Campanæ ſonum, quo 'ad orationes excitari vel convocari ſolebant.' Hiſt. Eccl. lib. IV. cap. xxiii. Ingulphus mentions that Turketulus, abbat of Croyland, who died about the year 870, gave a great bell to the church of that abbey, which he named Guthlac, and afterwards ſix others, viz.

The Harmonie Univerſelle contains in ſubſtance the whole of the Harmonici, but is in ſome meaſure improved in the latter. There are nevertheleſs ſome tracts, and many curious particulars in the French which are not to be found in the Latin work. To inſtance in Livre Septieſme, entitled Des Inſtrumens de Percuſſion; in this is an account of a French muſician born in 1517, named Jacques Mauduit, and who, though not mentioned by any other writer on muſic,

viz. two which he called Bartholomew and Bettelin, two called Turketul and Tatwin, and two named Pega and Bega, all which rang together: the ſame author ſays, 'Non 'erat tunc tanta conſonantia campanarum in totâ Angliâ.' Ingulph. Hiſt. fol. 889, edit. Franc. Not long after Kinſeus, archbiſhop of York, built a tower of ſtone to the church of St. John at Beverly, and placed therein two great bells, and at the ſame time provided that other churches in his dioceſe ſhould be furniſhed with bells. J. Stubbs, Act. Pont. Eborc. fol. 1700. See more about bells in Spelman's Gloſſary, voce CAMPANA, and in Bingham's Antiquities of the Chriſtian Church, book VIII. chap. vii. ſect 15.

Mention is made by St. Aldhelm, and William of Malmeſbury, of bells given by St. Dunſtan to the churches in the Weſt.

In the times of popery bells were baptized and anointed Oleo Chriſmatis; they were exorciſed and bleſſed by the biſhop, from a belief that when theſe ceremonies were performed they had power to drive the devil out of the air, to calm tempeſts, to extinguiſh fire, and to recreate even the dead. The ritual for theſe ceremonies is contained in the Roman pontifical; and it was uſual in their baptiſm to give to bells the name of ſome ſaint. In Chauncy's Hiſtory of Hertfordſhire, page 383, is a relation of the baptiſm of a ſet of bells in Italy with great ceremony, a ſhort time before the writing that book. The bells of the pariſh church of Winnington in Bedfordſhire had their names caſt about the verge of every one in particular, with theſe rhiming hexameters:

Nomina Campanis hec indita ſunt quoque noſtris.
1. Hoc ſignum Petri pulſatur nomine Chriſti.
2. Nomen Magdalene campana ſonat melode.
3. Sit nomen Domini benedictum ſemper in euum.
4. Muſa Raphaelis ſonat auribus Immanuelis.
5. Sum Roſa pulſata mundi que Maria vocata. Weev. Fun. Mon. 122.

By an old Chartulary, once in the poſſeſſion of Weever the antiquary, it appears that the bells of the priory of Little Dunmow in Eſſex, were, anno 1501, new caſt, and baptized by the following names:

Prima in honore Sancti Michaelis Archangeli.
Secunda in honore S. Johannis Evangeliſte.
Tertia in honore S. Johannis Baptiſte.
Quarta in honore Aſſumptionis beate Marie.
Quinta in honore ſancte Trinitatis, et omnium ſanctorum. Fun. Mon. 633.

The bells of Oſney abbey near Oxford were very famous; their ſeveral names were Douce, Clement, Auſtin, Hautecter [potius Hautcleri] Gabriel and John. Appendix to Hearne's Collection of Diſcourſes by Antiquaries, Numb. XI.

Near Old Windſor is a public houſe vulgarly called the Bells of Boſely; this houſe was originally built for the accommodation of bargemen and others navigating the river Thames between London and Oxford. It has a ſign of ſix bells, i. e. the bells of Oſney.

In the Funeral Monuments of Weever, are the following particulars relating to bells:

'Bells had frequently theſe inſcriptions on them:

'Funera plango, Fulgura frango, Sabbata pango,
'Excito lentos, Diſſipo ventos, Paco cruentos. Page 122.

was ſtyled Pere de la Muſique. Merſennus gives him a moſt exalted character, and exhibits a Requiem in five parts of his compoſition.

'In the Little Sanctuary at Weſtminſter king Edw. III. erected a Clochier, and placed 'therein three bells for the uſe of St. Stephen's chapel: about the biggeſt of them were caſt 'in the metal theſe words:

'King Edward made mee thirtie thouſand weight and three,
'Take me down and wey mee, and more you ſhall fynd mee.

'But theſe bells being to be taken down in the raigne of king Hen. VIII. one writes 'underneath with a coale:

'But Henry the eight,
'Will bait me of my weight.' Ibid. 492.

This laſt diſtich alludes to a fact mentioned by Stow in his Survey of London, ward of Farrindon Within, to wit, that near to St. Paul's ſchool ſtood a Clochier, in which were four bells called Jeſus bells, the greateſt in all England, againſt which Sir Miles Partridge ſtaked an hundred pounds, and won them of king Henry VIII. at a caſt of dice.

It is ſaid that the foundation of the Corſini family in Italy was laid by an anceſtor of it, who, at the diſſolution of religious houſes, purchaſed the bells of abbey and other churches, and by the ſale of them in other countries, acquired a very great eſtate.

Nevertheleſs it appears that abroad there are bells of great magnitude. In the ſteeple of the great church at Roan in Normandy is a bell with this inſcription:

Je ſuis George de Ambois,
Qui trente cinque mille pois,
Mes lui qui me peſera,
Trente ſix mill me trouera.

I am George of Ambois,
Thirtie five thouſand in pois:
But he that ſhall weigh me,
Thirtie ſix thouſand ſhall find me. Ibid.

And it is a common tradition that the bells of King's college chapel, in the univerſity of Cambridge, were taken by Henry V. from ſome church in France, after the battle of Agincourt. They were taken down ſome years ago, and ſold to Phelps the bell-founder in White-Chapel, who melted them down.

The practice of ringing bells in change is ſaid to be peculiar to this country, but the antiquity of it is not eaſily to be aſcertained: there are in London ſeveral ſocieties of ringers, particularly one known by the name of the College Youths; of this it is ſaid Sir Matthew Hale, lord chief juſtice of the court of King's Bench, was, in his youthful days, a member; and in the life of this learned and upright judge, written by biſhop Burnet, ſome facts are mentioned which favour this relation.

Merſennus has ſaid nothing of the ringing of bells in changes; nor has Kircher done any thing more than calculated the poſſible combinations ariſing from a given number. In England the practice of ringing is reduced to a ſcience, and peals have been compoſed which bear the names of the inventors. Some of the moſt celebrated peals now known were compoſed about fifty years ago by one Patrick; this man was a maker of barometers: in his advertiſements he ſtyled himſelf Torricellian Operator, from Torricelli, who invented inſtruments of this kind.

In the year 1684, one Abraham Rudhall, of the city of Glouceſter, brought the art of bell-founding to great perfection. His deſcendants in ſucceſſion have continued the buſineſs of caſting bells; and by a liſt publiſhed by them, it appears that at Lady-day, 1774, the family, in peals and odd bells, had caſt to the amount of 3594. The peals of St. Dunſtan's in the Eaſt, and St. Bride's, London, and St. Martin's in the Fields, Weſtminſter, are in the number.

A GENERAL HISTORY OF THE SCIENCE and PRACTICE OF MUSIC.

BOOK II. CHAP. I.

JOHN KEPLER, a great aſtronomer and mathematician, was born at Wiel in the duchy of Wirtemberg, on the twenty-ſeventh of December, 1571. His father, Henry Kepler, was deſcended from a family which had raiſed itſelf under the emperors by military deſert, and was himſelf an officer of rank in the army, but, after a ſeries of misfortunes, was reduced to the neceſſity of keeping a public houſe for the ſupport of himſelf and his family. He died in 1590, leaving his ſon John in a very helpleſs and forlorn condition.

The neceſſitous circumſtances of Kepler's father would not allow of his giving his children ſuch an education as might tend to repair the ruined fortunes of the family: his ſon John however diſcovered an early propenſity to learning, and found means, upon the death of his father, to put himſelf into a courſe of ſtudy in the univerſity of Tubingen, where, after he had acquired a competent degree of knowledge in phyſics, he betook himſelf to the mathematics under the direction of Michael Moeſtlin, a famous profeſſor there. In this branch of ſcience Kepler made ſo rapid a progreſs, that in the year 1503 he was invited to teach the mathematics at Gratz in Styria. Being ſettled there, he applied himſelf wholly to the ſtudy of aſtronomy, and publiſhed his works from time to time.

In the year 1597 he married, and became involved in a vexatious conteſt for the recovery of his wife's fortune, and the year after was baniſhed from Gratz on account of his religion, but was ſoon recalled; however the growing troubles and the confuſions of that place inclined him to think of a reſidence elſewhere; and as Tycho Brahe, having ſettled in Bohemia, and obtained from the emperor a great number of inſtruments for carrying on his purſuits in aſtronomy, had often ſolicited Kepler to come and abide with him, he left the univerſity of Gratz, and removed into Bohemia with his family and library in the year 1600. Kepler in this journey was ſeized with a quartan ague, which continued ſeven or eight months; upon his recovery he ſet himſelf to aſſiſt Tycho Brahe with all his power, but there was but little cordiality between them: Kepler was offended at Tycho for the great reſerve and caution with which he treated him, and for refuſing to do ſome ſervices to his family, which he had requeſted of him. Tycho Brahe died in 1601, but in the performance of the engagement which he had entered into with Kepler to induce him to ſettle at Prague, he had, on his arrival in that city, introduced him to the emperor Rudolphus, who received him very kindly, and made him his mathematician, upon condition that he ſhould ſerve Tycho by making arithmetical calculations for him; in conſideration thereof he was honoured with the title of mathematician to the emperor. Upon the deceaſe of Tycho Brahe, Kepler received a command from the emperor to finiſh thoſe tables begun by Tycho, which are known by the name of the Rudolphine tables, and he applied himſelf very vigorouſly to it; but ſuch difficulties aroſe in a ſhort time, partly from the nature of the work, and partly from the delay of the treaſurers entruſted with the management and diſpoſal of the fund appropriated for carrying it on, that they were not compleated till the year 1627. Kepler complained that from the year 1602 he was looked upon by the treaſurers with a very invidious eye; and that when in 1609 he had publiſhed a noble ſpecimen of the work, and the emperor had given orders that, beſides the expence of the edition, he ſhould be immediately paid the arrears of his penſion, which he ſaid amounted to four thouſand crowns, he in vain knocked at the doors of the Sileſian and Imperial chambers, and it was not till two years after, that the generous orders of Rudolphus in his favour were obeyed. He met with no leſs diſcouragement

ment from the financiers under the emperor Matthias than under Rudolphus, and therefore, after ſtruggling with poverty for ten years at Prague, he began to think of removing thence, which the emperor hearing, ſtationed him at Lintz, and appointed him a ſalary from the ſtates of Upper Auſtria, which was paid for ſixteen years. In the year 1613 he went to the aſſembly at Ratiſbon, to aſſiſt in the reformation of the Calendar, but returned to Lintz, where he continued to the year 1626 *. In November in that year he went to Ulm, in order to publiſh the Rudolphine Tables; and afterwards, in 1629, with the emperor's leave, ſettled at Sagan in Sileſia, where he publiſhed the ſecond part of his Ephemerides, for the firſt had been publiſhed at Lintz in the year 1617. In the year 1630 he went to Ratiſbon to ſolicit the payment of the arrears of his penſion, but being ſeized with a fever, which it is ſaid he brought upon himſelf by too hard riding, he died there in November, in the fifty-ninth year of his age.

Before the time of Kepler the opinion of aſtronomers was, that the orbits of the heavenly bodies were circular, but in 1609 he ſhewed from the obſervations of Tycho Brahe, that the planet Mars

* In a letter from Sir Henry Wotton to Lord Bacon is the following curious relation reſpecting Kepler, to whom Sir Henry, then being our ambaſſador to ſome one of the princes of Germany, had made a viſit. 'I lay a night at Lintz, the metropolis of 'the Higher Auſtria, but then in very low eſtate, having been newly taken by the duke 'of Bavaria, who, blandiente fortunâ, was gone on to the late effects: there I found Kep-'ler, a man famous in the ſciences, as your Lordſhip knows, to whom I purpoſe to con-'vey from hence one of your books, that he may ſee we have ſome of our own that can 'honor our king, as well as he hath done with his Harmonica. In this man's ſtudy I was 'much taken with the draught of a landſkip on a piece of paper, methoughts maſterly 'done; whereof inquiring the author, he bewrayed with a ſmile, it was himſelf; adding 'he had done it, Non tanquam Pictor, ſed tanquam Mathematicus This ſet me on 'fire: at laſt he told me how. He hath a little back tent (of what ſtuff is not much im-'porting) which he can ſuddenly ſet up where he will in a field, and it is convertible (like a 'wind-mill) to all quarters at pleaſure, capable of not much more than one man, as I 'conceive, and perhaps at no great eaſe; exactly cloſe and dark, ſave at one hole, about an 'inch and a half in the diameter, to which he applies a long perſpective trunk, with a convex 'glaſs fitted to the ſaid hole, and the concave taken out at the other end, which extendeth 'to about the middle of this erected tent, through which the viſible radiations of all the 'objects without are intromitted, falling upon a paper, which is accommodated to re-'ceive them, and ſo he traceth them with his pen in their natural appearance, turning 'his little tent round by degrees till he hath deſigned the whole aſpect of the field. This 'I have deſcribed to your Lordſhip, becauſe I think there might be good uſe made of it 'for Chorography; for otherwiſe to make landſkips by it were illiberal: though ſurely no 'painter can do them ſo preciſely.' Reliquiæ Wottonianæ, Lond 1685, page 299.

It does not appear that Kepler claimed the honour of this invention, which, though Sir Henry Wotton ſeems not to have known it, is aſcribed to Baptiſta Porta.

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deſcribed an ellipſis about the ſun, placed in the lowermoſt focus, and collected the ſame to be the caſe of the reſt *. He alſo diſcovered this great law obſerved by nature in the revolutions of the heavenly bodies, viz. that the ſquares of their periodical times are as the cubes of their mean diſtances †. Kepler is alſo ſaid to have been the firſt inveſtigator of the true cauſe of tides, as ariſing from the principle of gravitation, though Sir Iſaac Newton ſo far improved upon his diſcoveries on that ſubject, as to make the doctrine in a manner his own ‡.

The moſt celebrated of Kepler's works are his Prodromus Diſſertationum de Proportione Orbium cœleſtium, and his Myſterium Coſmographicum, in which latter, as it is ſaid, the ſublime ſecret of the five regular bodies is laid open. Of this latter work the author thought ſo highly, that in a converſation with one of his friends, Thomas Lanſius, he declared that if the electorate of Saxony were offered him on condition of his renouncing the honour of the diſcoveries contained therein, he would not accept it.

Beſides theſe and many other books on aſtronomy and other mathematical ſubjects, Kepler was the author of a work entitled Harmonices Mundi, which he dedicated to our king James I. the third book whereof, as it is on the ſubject of muſical harmony, it materially concerns us ſo far to take notice of, as to mention its general contents, and point out thoſe ſingularities which diſtinguiſh it.

The third book of the Harmonices Mundi is on the ſubject of thoſe proportions which we term harmonical, having for its title De Ortu proportionum harmonicarum, deque natura & differentiis rerum ad cantum pertinentium. The titles of the ſeveral chapters are as follow:

Caput I. Ortus conſonantiarum ex cauſis ſuis propriis. II. De ſeptem chordæ ſectionibus harmonicis, totidemque formis conſonantiarum minorum. III. De medietatibus harmonicis; et trinitate conſonantiæ. IV. Ortus et denominatio intervallorum uſualium ſeu concinnorum. V. Secto et denominatio conſonantiarum per ſua intervalla uſualia. VI. De cantus generibus, dûro et molli. VII. Proportio omnium octo ſonorum uſualium unius diapaſon. VIII. Abſciſſio ſemitoniorum, et ordo minimorum intervallorum in diapaſon. IX.

* See his Tabulæ Rudolphinæ, and Comment. de Stella Martis; as alſo Coſtard's Hiſtory of Aſtronomy, pag. 173, 174. Kepler's problem, and the ſolution of it by Sir Iſaac Newton, are inſerted in Keill's Introduction to Aſtronomy. Lect. xxiii. xxiv.

† Maclaurin's Account of Sir Iſaac Newton's Philoſophical Diſcoveries, page 50.

‡ Coſt. Hiſt. of Aſtronomy, page 257.

De

De diagrammate, lineis, notis, literiſque ſonorum indicibus; de ſyſtemate, clavibus et ſcala muſicâ. X. De tetrachordis et ſyllabis, UT, RE, MI, FA, SOL, LA. XI. De compoſitione ſyſtematum majorum. XII. De conſonantiis adulterinis, ex compoſitione ortis. XIII. De cantu concinno ſimplici. XIV. De modus ſeu tonis. XV. Qui modi, quibus ſerviant affectibus. XVI. De cantu figurato ſeu per harmoniam.

In the introduction to this treatiſe Kepler obſerves that the antiquity of muſic may be inferred from the mention of the harp and organ in the book of Geneſis; and that from the ſimilarity in the ſound of the names and the attributes commonly aſcribed to both, there is ground to conjecture that Jubal and Apollo were one and the ſame perſon; and that, for the ſame reaſons, the like may be ſaid of Tubal Cain and Vulcan. He then digreſſes to the contemplation of the Pythagorean Tetractys, and points out the myſterious properties of the number four *. He alſo takes notice that Ptolemy was the firſt that vindicated the ſenſe of hearing againſt the Pythagoreans, and received among the concinnous intervals not only the diateſſaron, diapente, and diapaſon, but alſo the ſeſquioctave for the greater, and the ſeſquinona for the leſſer tone, and the ſeſquidecima for the ſemitone; and added not only other ſuperparticulars that were approved of by the ear, as the ſeſquiquarta and ſeſquiquinta, but alſo introduced ſome of the ſuperbipartients. By this means, he adds, Ptolemy indeed amended the Pythagorean ſpeculation, as repugnant to the origin of harmonical proportions, but did not entirely reject it as falſe; yet he remarks that this ſame perſon, who had reſtored the judgment of the ears to its dignity, did however again deſert it, he himſelf alſo inſiſting on and abiding by the contemplation of abſtract numbers; wherefore he denied that the greater and leſſer thirds and ſixths are conſonances, and admitted in their ſtead other proportions.

Chapter I. contains ſome of the principal axioms in Harmonics, upon which the author animadverts in a ſtrain of philoſophy that diſtinguiſhes his writings, to this purpoſe:

'The ſpeculation concerning theſe axioms is ſublime, Platonic, and analogous to the Chriſtian faith, and regards metaphyſics and

* The Pythagoreans maintained that in the firſt of the five regular ſolids, viz. the Tetrahedron or Pyramid, the Tetractys is to be found, for that a point anſwers to unity, a line to the number two, a ſuperficies to three, and ſolidity to four. Farther they ſay that the judicative power is fourfold, and conſiſts in mind, ſcience, opinion, and ſenſe. In ſhort, in phyſics, metaphyſics, ethics, and theology, they made the number four an univerſal meaſure; and ſcrupled not to aſſert that the nature of God himſelf is typified by the Tetrad.

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‘ the doctrine of the ſoul; for geometry, which has a relation to mu-
‘ ſical harmony, ſuggeſted to the divine mind in the creation of the
‘ world what was beſt, moſt beautiful, and neareſt reſembling God
‘ himſelf, and the images of God the creator, as are all ſpirits, ſouls,
‘ and minds which actuate bodies, and govern, move, increaſe, and
‘ preſerve them. Theſe by a certain inſtinct delight in the ſame
‘ proportions which God himſelf made uſe of in the formation
‘ of the univerſe, whether they are impreſſed on bodies and mo-
‘ tions, or ariſe from a certain geometrical neceſſity of matter,
‘ diviſible in infinitum, or from motions excited by matter; and
‘ theſe harmonical proportions are ſaid to conſiſt not in Esse,
‘ but in Fieri. Nor do minds delight only in theſe proportions,
‘ but they alſo make uſe of the ſame as laws, to perfect or per-
‘ form their offices, and to expreſs theſe ſame proportions in the
‘ motions of bodies where it is allowable. Of this the follow-
‘ ing books produce two moſt luculent examples, the one of
‘ God himſelf the Creator, who has regulated the motions of
‘ the heavens by harmonical proportions; the other of that ſoul
‘ which we uſually call the ſublunary nature, which ſtirs up the
‘ meteors according to the laws or preſcripts of thoſe propor-
‘ tions which occur in the radiations of the ſtars. A third ex-
‘ ample is that of the human ſoul, and the ſouls of beaſts in ſome
‘ meaſure, for they delight in the harmonical proportions of
‘ ſounds, and are ſad or diſpleaſed with ſuch as are not harmoni-
‘ cal; from which affections of the ſoul, the former are termed
‘ conſonances, and the latter diſſonances; but if another harmonical
‘ proportion of voices and ſounds, to wit, the metrical ratio of quan-
‘ tities long and ſhort be alſo added, theſe affect the ſoul, and ſtir up
‘ the body to dancing or leaping, and the tongue to pronunciation,
‘ according to the ſame laws; to this workmen adapt the ſtrokes of
‘ their hammers, and ſoldiers their pace. All things live when
‘ harmonies ſubſiſt, but deaden when they are diſturbed.’

As touching the nature of harmony, and that determination which the ſenſes make between concinnous and inconcinnous intervals, Kepler, as do indeed moſt other writers on the ſubject, reſolves it into the coincidence of vibrations.

Chap. II. contains a ſeries of proportions tending to ſhew that for producing the conſonances, ſeven ſections of a chord are all that can be admitted; in anſwer to which it need only be ſaid that in

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the Sectio Canonis of Euclid and Aristides Quintilianus, the contrary is demonstrated.

In Chap. VI. the author declares his sentiments with respect to the hard and soft genera of Cantus; the first he says is called the soft cantus, because in it the intervals of the third and sixth from the lowest note are soft, and that the other is called the hard cantus for the contrary reason; upon which he remarks, that this distinction is recognized by God himself in the motions of the planets.

In Chap. VII. in which the author undertakes to demonstrate the natural order of the concinnous intervals contained in the octave, he asserts, without taking notice of the division of the diapason into tetrachords, that it seems most agreeable to nature that whenever we make choice of a section, the greater intervals should converge towards the grave sounds. In his section therefore he observes this order, greater tone 8, 9, lesser tone 9, 10, semitone 15, 16, which he says is sufficient to stand forth against the authorities of Ptolemy, Zarlino, and Galileo, who make the lesser tone the lowest in position *.

Chap. VIII. proposes a section of the monochord for the Testudo or lute, in which he censures that of Vincentio Galileo, declaring it to be an injudicious essay towards a temperament, and that the author was ignorant of the demonstrative quantity of sounds.

Chap. IX. treats of the modern method of notation by lines and the letters of the alphabet, and contains the author's opinion touching the origin of the cliffs, which he with great ingenuity proves to be gradual deviations from the respective letters F C and G; he delivers his sentiments in these words:

'Some things offer themselves to our observation concerning these 'letters; for first, all the letters are not written on the lines and spaces 'which their stations require, but only these, F G C, as often as 'there is a place for one of them on the line, B also when it has its 'sound in a space.

* Kepler, with all his acuteness, seems to have been bewildered in this abstruse speculation: indeed so far as not to be able to distinguish between the friends and the adversaries of his doctrine; for this very arrangement of the greater and lesser tone, that is to say the greater first, and the second next, constitutes the intense diatonic of Ptolemy, which had been received by Ludovico Fogliano, and recognized by Zarlino: nor were there any of the moderns, excepting Vincentio Galileo, who disputed it, and he contended for an equality of tones; notwithstanding which Kepler enumerates Galileo among the friends of Ptolemy, and, by a mistaken consequence, among the adversaries of himself. See Dr. Wallis's Appendix to Ptolemy, page 318; and see also vol. III. page 113, 114.

'Moreover the letter C has a different character, namely, the 'following ; I ſuppoſe that this aroſe from the diſtortion of the 'ancient letter C, for as the writers uſed broad-pointed pens, 'moſt of the notes were made ſquare for diſpatch in writing; 'nor could a round C be deſcribed with theſe pens: ſo that they 'made the C of three little lines, one ſlender, and the other two 'thick, in the room of the horns; the pen being drawn broad-'ways thus , the fine little line, on account of their expeditious 'writing, was made longer, and was carried above and below be-'yond the horns thus ; but, in order to terminate the horns, they 'drew little lines parallel to the firſt thus , and at length theſe 'two lines were made one, and the whole character became of this 'form , but by the gaping of the quill it was frequently and at 'length generally made hollow or open thus .

'It may nevertheleſs be queſtioned whether or no the term muſi-'cal ſcale might not ſuggeſt to the inventors the character of a figure 'reſembling a ladder, ſuch as is uſed by the moderns, to denote 'the ſtation of C in the ſcale.'

The conjectures of Kepler with regard to the origin of the character uſed to denote the tenor cliff are ingenious, but he ſeems to have failed in his attempt to account for the form of the character , which gives the F FA UT wherever it is placed; for firſt he ſuppoſes it to have been originally the ſmall γ, and, ſecondly, that the two points behind it were intended to ſignify a reduplication of the note Γ; in this he certainly errs, for the ſtation of the baſs cliff on the fourth line is but a ſeventh from GAMUT, the replicate whereof is G SOL, RE, UT, and not F FA UT. It muſt be owned that for the origin of the above character we are greatly to ſeek, but is highly probable that it is a corruption of the letter F; and that for this reaſon Guido, when he reformed the ſcale, found it neceſſary, in order to aſcertain the denominations of the ſeveral chords contained in it, to affix ſome certain character to the loweſt of them; for this purpoſe he made choice of the Greek Γ: ſucceeding muſicians found it neceſſary in practice to aſcertain the place of c SOL FA UT, which they did by the letter C; and the ſame motive induced them to point out alſo g SOL RE UT, by g, ſtationing it on the third line above

that

that whereon C ſtood: a thought then ſuggeſted itſelf that a cliff on the third line below C. would give the whole a uniform appearance, by placing the cliffs in the middle of the ſcale, and making them equidiſtant from each other; and this was no ſooner done by placing F three lines below C, than the old character Γ on the firſt line of the ſtave became uſeleſs; for the note GAMUT is as clearly determined by the ſtation of F on the fourth line, as by its original character.

Touching the origin and uſe of the flat and ſharp ſignatures, theſe are the ſentiments of Kepler:

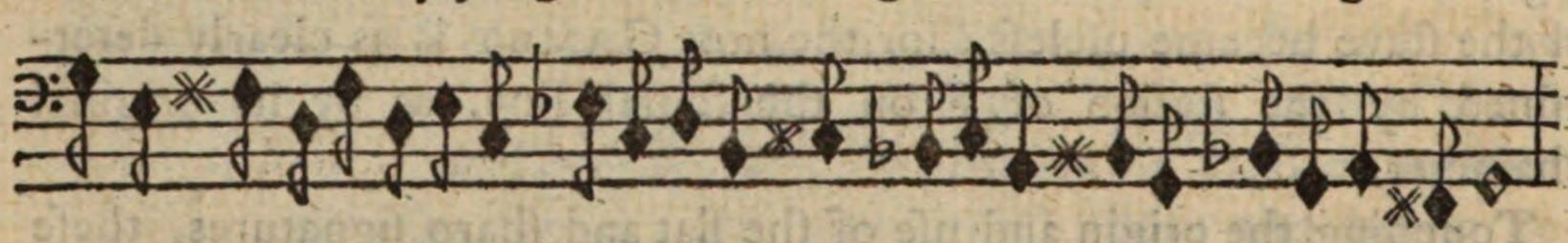
'As to the firſt, b, its preſence, whether it falls upon a line 'or a ſpace, denotes the ſoft cantus, and its abſence the hard; and 'by a certain abuſe the letter b is uſed for the character of the ſemi-'tone or ſyllable FA.

'When a ſemitone is extraordinarily conſtituted in the place of a 'tone, and the ſyllable MI in the place of the ſyllable FA, then the 'letter b, or the character derived from it, is prefixed to the note, for 'the ancients without doubt deſcribed it thus ♮, but we inſtead 'thereof thus ♯ or ♯, which, as Galileus imagines, ſhould ſeem to 'ſay to the reader the ſame thing as the Greek word Diaſchiſma for-'merly did, for it evidently expreſſes a ſplitting, and points out to 'us the cutting of the ſemitones.'

Chap. X. contains a compariſon of the hexachords of the moderns with the tetrachords of the ancient Greeks, very clearly demonſtrating the ſuperior excellence of the hexachord ſyſtem; and here by the way it is to be obſerved that he differs from Doctor Wallis and many other authors, who have expreſſed their wiſhes that Guido, inſtead of ſix, had taken ſeven ſyllables into this ſyſtem: further he cenſures that German, whoever he was, that introduced the ſeven ſyllables BO, CE, DI, GA, LO, MA, NI.

Chap. XIII. the author ſpeaks of the manner of ſinging, which he ſays the Turks and Hungarians are accuſtomed to, and reſembles the noiſes of brute animals rather than the ſounds of the human voice; but this kind of melody, rude as it is, he ſuppoſes not fortuitous, but to be derived from ſome inſtrument concinnouſly formed, which had led the whole nation into the uſe of ſuch intervals in ſinging as nature abhors. To this purpoſe he relates that being at Prague, at the houſe of the Turkiſh ambaſſador, at a time when the accuſtomed

prayers were ſung by the prieſts, he obſerved one on his knees frequently ſtriking the earth with his hand, who appeared to ſing by rule, for that he did not in the leaſt heſitate, though the intervals he ſung were wonderfully unaccuſtomed, mangled, and abhorrent, which, that his reader may judge of them, he gives in the following notes:



Touching that long-agitated queſtion, whether the muſic of the ancient Greeks was ſolitary or in conſonance, Kepler, chap. XVI. thus delivers his ſentiments:

'Although the word Harmony was anciently uſed to ſignify a 'Cantus, yet we are not to underſtand by it a modulation by ſeve-'ral voices in conſonance; for that this is an invention of modern date, 'and was utterly unknown to the ancients, needs not to be proved.' He adds, 'It is indeed objected, that in the republic of Plato a 'tying together of the cantus by harmony is mentioned as if it had 'at that time been made uſe of*; but this paſſage is to be underſtood 'of inſtruments, ſuch as the Syringa, the Cornamuſa, and Teſtudo, 'when one ſound intonates in conſonance with another.'

The author concludes his third book of the Harmonices Mundi with what he calls a political digreſſion concerning the three kinds of mediation, taken in part from Bodinus, who appears to be no leſs fond than himſelf of ſuch fanciful analogies.

As there are three forms of policy or civil government, namely, Democracy, Ariſtocracy, and Monarchy, he compares Democracy to arithmetical proportion, Ariſtocracy to the geometrical, and Monarchy to the harmonical. He farther remarks that as all the rules of governing are comprehended under juſtice, of which there are two kinds, viz. commutative juſtice, which is implied in the arithmetical equality, and diſtributive in the geometrical ſimilitude, ſo there is a third ſpecies of juſtice made up of both. He ſays that the poets, who feign the three daughters of Juſtice to be Equity, Law, and Peace, do as it were make them the tutelars ſeverally of arithmetical, geometrical, and harmonical proportion: and that the laws concerning marriage

* The paſſage here alluded to is that which gave riſe to the controverſy between Monſ. Fraguier and Monſ. Burette. See vol. I. page 274, in not.

afford

afford an example of the three proportions, for ſays he 'If patricians 'marry patrician wives, and plebeians plebeian wives, then it is the 'geometrical ſimilitude; where it is allowed to marry promiſcuouſly, 'without any manner of reſtriction, then the arithmetical equality is 'found; but if, as in the caſe of factions, the pooreſt patricians are 'permitted to marry with the richer plebeians, then that gives the 'harmonical proportion as being convenient for both.'

Kepler pretends alſo to diſcover an analogy between the three kinds of proportion above enumerated, and the order obſerved in the arrangement of perſons, diſtinguiſhing between ſenators and plebeians at feaſts and at public ſhews. In the purſuit of this argument he inſiſts on a variety of topics drawn from the Roman civil law, and pretends to trace reſemblances which never did exiſt but in his own bewildered imagination.

He concludes this digreſſion with a remark that Bodinus beautifully compares the arithmetical equality to the iron ruler Polycletus, which may be broke before it can be bent; the geometrical ſimilitude to the leaden Leſbian ruler, which was accommodated to all angles; and the harmonical proportion to a wooden ruler which indeed may be bent, but immediately returns back.

Such ſingularities as are diſcoverable in the writings of Kepler, could hardly fail to draw on him the cenſures of thoſe who were engaged in the ſame courſe of ſtudy with himſelf. Iſmael Bullialdus ſays he abounds in fictions; and Martinus Schookius, who allows him to be an able aſtronomer and mathematician, ſays that where he affects to reaſon upon phyſical principles, no man talks more abſurdly *, and expreſſes his concern that a man, in other reſpects ſo excellent, ſhould diſgrace the divine ſcience of mathematics with his prepoſterous notions; for, ſays he, what could an old woman in a fever, dream more ridiculous than that the earth is a vaſt animal, which breathes out the winds through the holes of the mountains, as it were through a mouth and noſtrils? Yet he writes expreſsly thus in his Harmo-

* The ſingularity in Kepler's method of reaſoning may be remarked in his endeavours to torture and ſtrain the three kinds of proportion, that is to ſay, geometrical, arithmetical, and harmonical, to a reſemblance of the three forms of civil policy, and the practice of the Romans in their marriages, and the order of ſeating the ſpectators of public ſhews and ſolemnities; and there are many other inſtances in the Harmonices Mundi, which, though they have eſcaped obſervation, are no leſs ridiculous, as where he ſays, ſpeaking of the terms Αγωγη and Πλοκη, made uſe of by Euclid, that the Πλοκη wanders about the Αγωγη 'ut canis circa viatorem,' i. e. as a dog about a traveller.

nices,

nices Mundi, and attempts alſo ſeriouſly to prove that the earth has a ſympathy with the heavens, and by a natural inſtinct perceives the poſition of the ſtars.

The abſurdities of Kepler were ſuch as have expoſed him and his writings to the ridicule of many a leſs able mathematician than himſelf. Mr. Maclaurin has remarked that he was all his life in purſuit of fancied analogies; but he adds, that to this diſpoſition we owe ſuch diſcoveries as are more than ſufficient to excuſe his conceits *. Upon which it may be obſerved, that had he made no greater diſcoveries in mathematics than he has done in muſic, it is highly probable that the conceits had remained, and the diſcoveries been forgotten.

CHAP. II.

ROBERT FLUD, Lat. de Fluctibus, a very famous philoſopher and a writer on muſic, was the ſon of Sir Thomas Flud, knight, ſome time treaſurer of war to queen Elizabeth in France and the Low Countries, and was born at Milgate, in the pariſh of Bearſted, in Kent, in the year 1574. He was admitted of St. John's college in the univerſity of Oxford, in 1591, at the age of ſeventeen; and having taken both the degrees in arts, applied himſelf to the ſtudy of phyſic, and ſpent ſix years in travelling through France, Spain, Italy, and Germany, in moſt of which countries he not only became acquainted with ſeveral of the nobility, but even red lectures to them. After his return, in the year 1605, being in high repute for his knowledge in chemiſtry, he proceeded in the faculty of phyſic, took the degree of doctor, was admitted a fellow of the college of phyſicians, and practiſed in London. He was eſteemed by many both as a philoſopher and a phyſician, though it may be objected, that as he was of the fraternity of the Roſicrucians, as they are called, his philoſophy was none of the ſoundeſt. His propenſity to chemiſtry ſerved alſo to miſlead him, and induced him to refer to it not only the wonders of nature, but miracles, and even religious myſteries. His works, which are very many, amounting to near twenty tracts, are in Latin; and it is ſaid, that as he was a myſtic in philoſophy, and affected

* Account of Sir Iſaac Newton's Philoſophical Diſcoveries, page 47.

in

in his writings a turgid and obſcure ſtyle, ſo was his diſcourſe, particularly to his patients, ſo lofty and hyperbolical, that it reſembled that of a mountebank more than of a grave phyſician, yet it is ſaid that he practiſed with ſucceſs, and what is more, that Selden held him in high eſtimation. Moſheim aſſerts that the reading his books turned the brain of Jacob Behmen; and at preſent it is their only praiſe, that for ſome time they were greatly admired and ſought after by alchemiſts, aſtrologers, ſearchers after the philoſopher's ſtone, and, in ſhort, by all the madmen in the republic of letters both at home and abroad.

Some of his pieces were levelled againſt Kepler and Merſennus, and he had the honour of replies from both. He wrote two books againſt Merſennus, the firſt intitled, 'Sophiæ cum Moriæ certamen, in quo, lapis 'Lydius a falſo ſtructore, Fratre Marino Merſenno monacho, reprobatus, 'celeberrima voluminis ſui Babylonici in Geneſin figmenta accurate examinat.' Franc. 1629, fol. The ſecond, 'Summum bonorum quod 'eſt verum Magiæ Cabalæ, Alchymæ Fratrum Roſæ crucis verorum 'veræ ſubjectum, in dictarum ſcientiarum laudem, in inſignis calumniatoris Fr. Mar. Merſenni dedecus publicatum per Joachim Frizium,' 1629, fol. Merſennus deſiring Gaſſendus to give his judgment of theſe two books of Flud againſt him, that great man drew up an anſwer divided into three parts, the firſt of which ſifts the principles of Flud's whimſical philoſophy as they lie ſcattered throughout his works; the ſecond is againſt Sophiæ cum Moriæ certamen, &c. and the third againſt Summum bonorum, &c. This anſwer, called Examen Fluddanæ Philoſophiæ, is dated February 4, 1629, and is printed in the third volume of the works of Gaſſendus in folio. In the dedication to Merſennus is a paſſage in ſubſtance as follows, viz. 'Although I am 'far from thinking your antagoniſt a match for you, yet it muſt be 'owned that he is really a man of various knowledge, known to all 'the learned of the age, and whoſe voluminous works will ſhortly 'have a place in moſt libraries. And in the preſent diſpute will 'have one great advantage over you, namely, that whereas your philoſophy is of a plain, open, intelligible kind, his, on the contrary, 'is ſo very obſcure and myſterious, that he can at any time conceal 'himſelf, and by diffuſing a darkneſs round him, hinder you from 'diſcerning him, ſo far as to lay hold of him, much leſs to drag him 'forth to conviction.'

Dr.

Dr. Flud died at his houſe in Coleman-ſtreet, London, in the year 1637, and was buried in the church of Bearſted, the place of his nativity. In the Athenæ Oxonienſes is an account of him and a catalogue of his writings, but of the many books he wrote, the only one neceſſary to be taken notice of in this work is that entitled 'Utriuſque Coſmi, 'Majoris ſcilicet et minoris, metaphyſica, phyſica, atque technica hiſ-'toria in duo volumina, ſecundum Coſmi differentiam diviſa. Tomus 'primus de Macrocoſmi Hiſtoria in duos tractatus diviſa *.' This work was printed at Oppenheim, in a thick folio volume, and publiſhed in 1617. It abounds with plates and diagrams of the moſt fantaſtic kind, and though the author was beholden to a foreign preſs for its publication, is recommended to the patronage of his rightful ſovereign James the Firſt.

As to the work itſelf, the nature and tendency of it are unfolded in the following analytical diſtribution of its parts.

Tractatus
- Primus de - - - Metaphyſico Macrocoſmi & Creaturarum illius ortu.
- Phyſico Macrocoſmi ingeneratione & corruptione progreſſu.
- Secundus de arte naturæ ſimia in Macrocoſmo producta & in eo nutrita & multiplicata, cujus filias præcipuas hîc anatomiâ vivâ recenſuimus, nempe :
  - Arithmeticam.
  - Muſicam.
  - Geometriam.
  - Perſpectivam.
  - Artem Pictoriam.
  - Artem Militarem.
  - Motus, Temporis } Scientiam.
  - Coſmographiam.
  - Aſtrologiam.
  - Geomantiam.

The third book of the firſt tract is intitled De Muſica Mundana. In this diſcourſe the author ſuppoſes the world to be a muſical inſtrument, and that the elements that compoſe it, aſſigning to each a certain place according to the laws of gravitation, together with the planets and the heavens, make up that inſtrument which he calls the Mundane Monochord, in the deſcription whereof he thus expreſſes himſelf:

* It ſeems that the ſecond volume was never publiſhed.

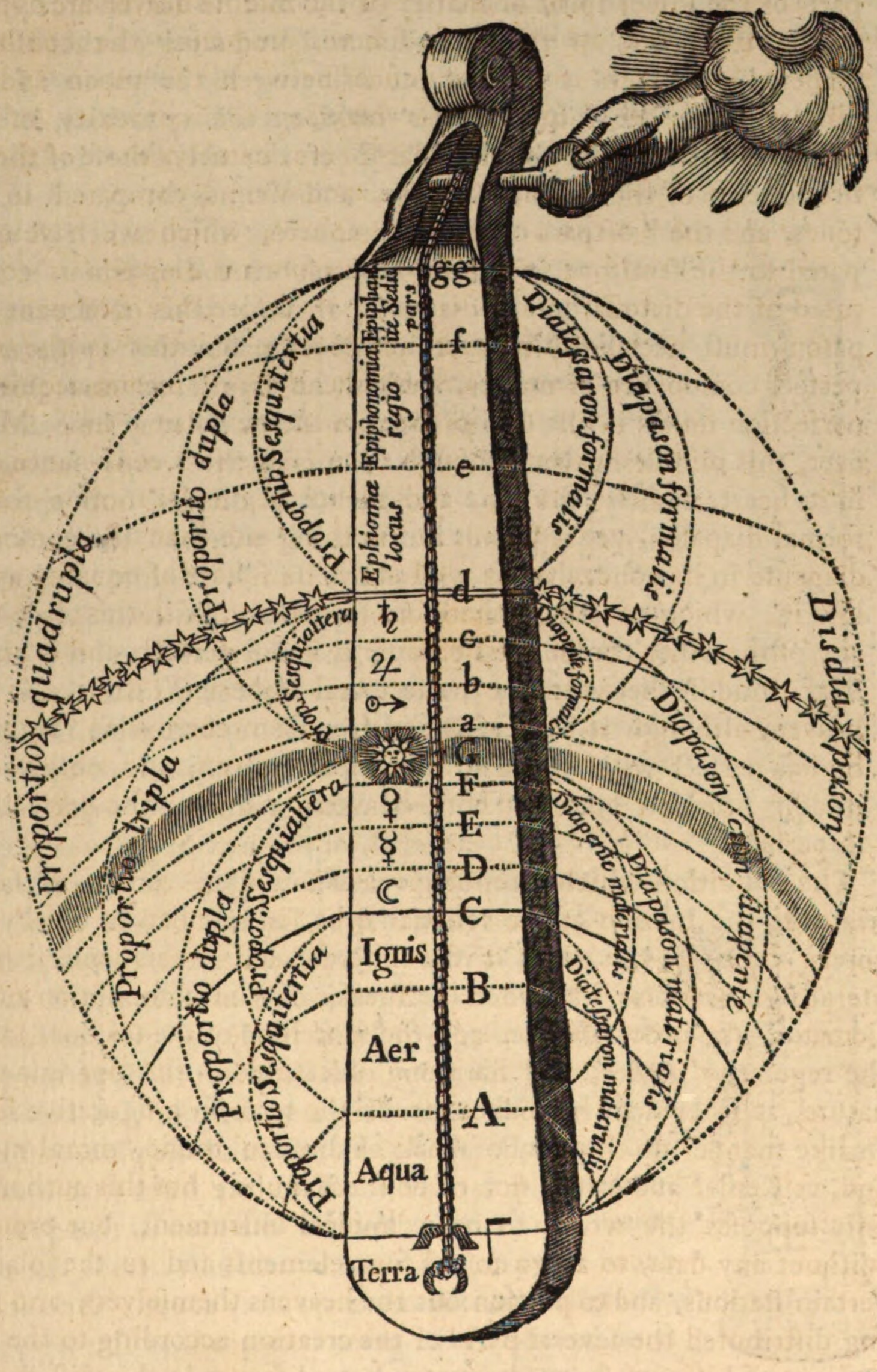
'We

'We will take our beginning from the matter of the world, which 'I have made to reſemble the chord of the monochord, whoſe great 'inſtrument is the Macrocoſm itſelf, as a certain ſcale or ladder 'whereby the difference of the places lying between the center and 'periphery of the mundane inſtrument is diſtinguiſhed, and which 'difference of places we ſhall aptly compare to the muſical intervals, 'as well the ſimple as the compound. Wherefore it is to be known 'that as the chord of an inſtrument in its progreſſion from Γ is ac-'cuſtomed to be divided into intervals by metrical proportions, ſo 'likewiſe I have diſtributed both the matter and its form into de-'grees of quantity, and diſtinguiſhed them by ſimilar proportions, 'conſtituting muſical conſonances; for if a monochord be ſuppoſed to 'extend from the ſummit of the empyrean heaven to the baſis of the 'earth itſelf, we ſhall perceive that it may be divided into parts con-'ſtituting conſonances; and if the half part thereof were touched or 'ſtruck, it would produce the conſonant diapaſon in the ſame as the 'inſtrumental monochord.

'But it is to be conſidered that in this mundane monochord the 'conſonances, and likewiſe the proper intervals, meaſuring them, 'cannot be otherwiſe delineated than as we divide the inſtrumental 'monochord into proportional parts; for the frigidity, and alſo the 'matter itſelf, of the earth, as to the thickneſs and weight thereof, 'naturally bears the ſame proportion to the frigidity as the matter of 'the loweſt region, in which there is only one fourth part of the na-'tural light and heat, as 4 to 3, which is the ſeſquitertia propor-'tion; in which proportion a diateſſaron conſiſts, compoſed of three 'intervals, namely, water, air, and fire; for the earth in mundane 'muſic is the ſame thing as Γ in muſic, unity in arithmetic, or a 'point in geometry; it being as it were the term and ſound from 'which the ratio of proportional matter is to be calculated. Water 'therefore occupies the place of one tone, and the air that of another 'interval more remote; and the ſphere of fire, as it is only the ſum-'mit of the region of the air, kindled or lighted up, poſſeſſes the 'place of a leſſer ſemitone. But in as much as two portions of 'this matter are extended upwards as far as to the middle heaven, 'to reſiſt the action of the ſupernatural heat; and the ſame number 'of parts of light, act downwards againſt theſe two portions of 'matter, theſe make up the compoſition of the ſphere of the 'ſun, and naturally give it the attribute of equality, and by that

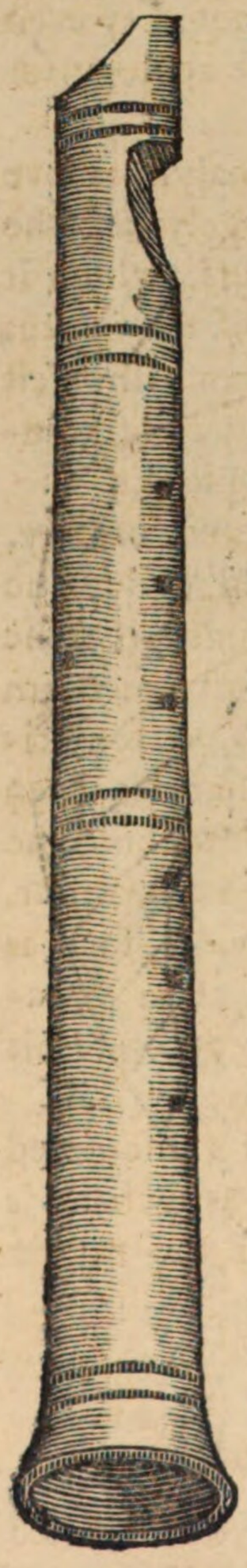
'means the ſeſquialtera proportion is produced, in which three 'parts of the lower ſpirit or matter of the middle heaven are oppoſed 'to the two parts of the ſolar ſphere, producing the conſonant 'diapente: for ſuch is the difference between the moon and the 'ſun, as there are four intervals between the convexity of this 'heaven and the middle of the ſolar ſphere, namely, thoſe of the en-'tire ſpheres of the moon, Mercury, and Venus, compared to full 'tones, and the half part of the ſolar ſphere, which we have com-'pared to the ſemitone. But as the conſonant diapaſon is conſti-'tuted of the diateſſaron and diapente, therefore this conſonant dia-'paſon muſt neceſſarily be there produced; and this is the moſt 'perfect conſonance of matter, which can by no means acquire its 'perfection unleſs it fills up its appetite in the ſolar form. More-'over, this middle heaven, though its moſt perfect conſonance ends 'in its heart, namely, the ſun, and thence begins its motion to the 'formal diapaſon, yet it ſounds out nothing elſe than the conſonant 'diapente in its concavity, as well above its ſphere of equality as be-'low it; which conſonant therefore ſuits better with this place than 'any of the other conſonants, becauſe it is leſs perfect, and is placed 'in the middle between the perfect and imperfect: thus alſo this 'heaven, although it be perfect and free from corruption, is ſaid to 'be leſs perfect with regard to the upper heaven, and obtains the 'middle ſituation between both heavens, namely, the perfect and 'imperfect.'

The definition which Boetius gives of mundane muſic, ſo far as relates to the motion of the celeſtial orbs, is founded in the Pythagorean notion of the muſic of the ſpheres, and in this ſenſe it has a literal ſignification; but when he ſpeaks of the compoſition of the elements, the order of time, and the ſucceſſion of the ſeaſons, and of the regularity, order, and harmony obſervable in the operations of nature, it is evident he makes uſe of the term in a figurative ſenſe. In like manner do thoſe who ſpeak of human muſic, moral muſic, and, as Kepler and others do, of political muſic; but this author not only ſuppoſes the world to be a muſical inſtrument, but proceeds without any data, to aſſign to the four elements and to the planets, certain ſtations, and to portion out the heavens themſelves; and having diſtributed the ſeveral parts of the creation according to the ſuggeſtions of his own fancy, he pretends to diſcover in this diſtribution certain ratios or proportions in ſtrict analogy with thoſe of muſic, which he exhibits in the following diagram.


Proportio quadrupla
Proportio dupla
Proportio tripla
Proportio dupla
Proportio Sesquialtera
Proportio Sesquitertia
Proportio Sesquialtera
Proportio Sesquialtera
Proportio Sesquitertia
Ephioma locus
Epiphonema regio
Epiphonema Sedis pars
Diatessaron formalis
Diapason formalis
Disdiapason
Diapente formale
Diapason cum diapente
Diapente materiale
Diapason materiale
Diatessaron materiale
Ignis
Aer
Aqua
Terra

The

The mundane monochord thus adjuſted and divided into ſyſtems of diateſſaron, diapente, and diapaſon, is not to be conſidered as a ſubject of mere ſpeculation; and it will be perceived that the author has not been at the pains of ſtringing his inſtrument for nothing; for the ſoul or ſpirit of the world, according to him, is a formal ſubſtance, ſtriking on the chord of the mundane inſtrument, which is a material ſubſtance, produces muſic: light therefore, ſays our author, acts on the mundane inſtrument juſt as the breath or ſpirit of a man acts on the air when he ſings.



In Chap. IV. the author undertakes to demonſtrate his whimſical hypotheſis by the figure of a pipe or flute in this form, from which he ſays it appears that the true proportion of the whole world may be collected: this boaſted demonſtration is in the words following;

'The pipe here ſpoken of is divided into three re-
'gions or parts, the two lower whereof have each three
'holes, denoting the beginning, middle, and end of
'each region; but the upper region, conſiſting of one
'great hole only, expreſſes the nature of the empy-
'rean heaven, whoſe every part is of the ſame con-
'dition, or, as it were, moſt replete with the divine
'unity. But as this inſtrument is not moved by its own
'nature, nor ſounds of itſelf without a moving ſoul, ſo
'neither can the world, or the part of the world move
'but by the immenſe mind or ſoul: as therefore the
'higheſt mind, God, is the ſummit of the whole ma-
'chine, and as it were beyond the extreme ſuperficies
'of the world, makes the joints of the world to ex-
'hibit his muſic, graver in the lower part, and acuter
'and clearer the nearer the parts approach to the ſum-
'mit itſelf; ſo likewiſe when the muſician blows life
'and motion beyond the content of the pipe, and in its
'ſummit, the farther the holes are from that blowing
'power, the more grave are the ſounds that are pro-
'duced; and the higher they aſcend towards the point
'of inſpiration, the more are they acute. And in the
'ſame manner as the great aperture near the top of the
'pipe gives as it were life and ſoul to the lower ones,

'ſo

'so likewiſe the empyrean heaven gives ſoul to all the lower ſpheres. 'O how great and how heavenly is this contemplation in a ſubject 'ſeemingly ſo trivial, when it is diligently and profoundly conſider-'ed by an intelligent mind!'

Were it poſſible to convey an idea in words of the nature of that folly and abſurdity which are diſcoverable in the writings of this enthuſiaſt, the foregoing extract from this work of his might be ſpared; but his notions, as they elude all inveſtigation, ſo cannot they even be ſtated in any words but his own, and this muſt be the apology for inſerting them.

Tract II. part ii. of this work, agreeable to the analyſis above given of it, is on practical muſic. In this he enters largely into the ſubject, and from the manuſcript of Waltham Holy Croſs, which it is evident he had made uſe of, gives the whole doctrine of the Cantus Menſurabilis, with the diagrams relating to it, and among the reſt that of the triangular ſhield, exhibited in vol. II. page 223, the invention whereof he aſcribes to one Robert Brunham, a monk.

He deſcribes alſo the muſical inſtruments of the moderns, namely, the Barbiton or lute, the Orpharion and Pandora; and under the pneumatic claſs, the Regals, as alſo pipes of various kinds. Of the Siſtrena or Cittern theſe are his words: 'Siſtrena eſt inſtrumentum 'muſicum ex quatuor chordis metallis duplis conſiſtens, & tonſori-'bus commune;' moſt exactly correſponding with what has been already obſerved on this ſilly inſtrument, which is now become the recreation of ladies, and by the makers is ignorantly termed the Guitar.

The reſt of this tract, excepting thoſe whimſical devices, ſuch as muſical dials, muſical windows, muſical colonnades, and other extravagancies with which the author has thought proper to decorate his work, contains very little that deſerves notice.

Upon the whole Flud appears to have been a man of a diſordered imagination, an enthuſiaſt in theology and philoſophy: as ſuch he is claſſed by Butler, with Jacob Behmen and the wildeſt of the myſtic writers:

'He Anthropoſophus and Flud,
'And Jacob Behmen underſtood;'
HUDIBRAS, Part I. Canto i.

Notwithſtanding which, Webſter, in his Diſplaying of ſuppoſed Witchcraft, aſſerts that he was a man acquainted with all ſorts of learning, and one of the moſt Chriſtian philoſophers that ever wrote.

CHAP. III.

HIERONYMUS FRESCOBALDUS
FERRARIENSIS,
ORGANISTA ECCLESIÆ D. PETRI IN VATICANO.
ÆTAT. SUÆ XXXVI.

GIROLAMO FRESCOBALDI, a native of Ferrara, was born in the year 1601, and at the age of about twenty-three was organiſt of the church of St. Peter at Rome. He is not leſs celebrated for his compoſitions for the organ, than for his exquiſite ſkill in that inſtrument. He was the firſt of the Italians that compoſed for the organ

organ in fugue; and in this ſpecies of compoſition, originally invented by the Germans, he was without a rival.

Of many muſicians it has been ſaid, that they were the fathers of a particular ſtyle, as that Paleſtrina was the father of the church ſtyle, Monteverde of the dramatic, and Cariſſimi of the chamber ſtyle: of Freſcobaldi it may as truly be ſaid that he was the father of that organ-ſtyle which has prevailed not leſs in England than in other countries for more than a hundred years paſt, and which conſiſts in a prompt and ready diſcuſſion of ſome premeditated ſubject in a quicker ſucceſſion of notes than is required in the accompanyment of choral harmony. Exerciſes of this kind on the organ are uſually called Toccatas, from the Italian Toccare, to touch; and for want of a better word to expreſs them, they are here in England called Voluntaries. In the Romiſh ſervice they occur at frequent intervals, particularly at the elevation, poſt-communions, and during the offerings *; and in that of our church, in the morning prayer, after the pſalms and after the Benediction, or, in other words, between the firſt and ſecond ſervice; and in the evening ſervice after the pſalms †.

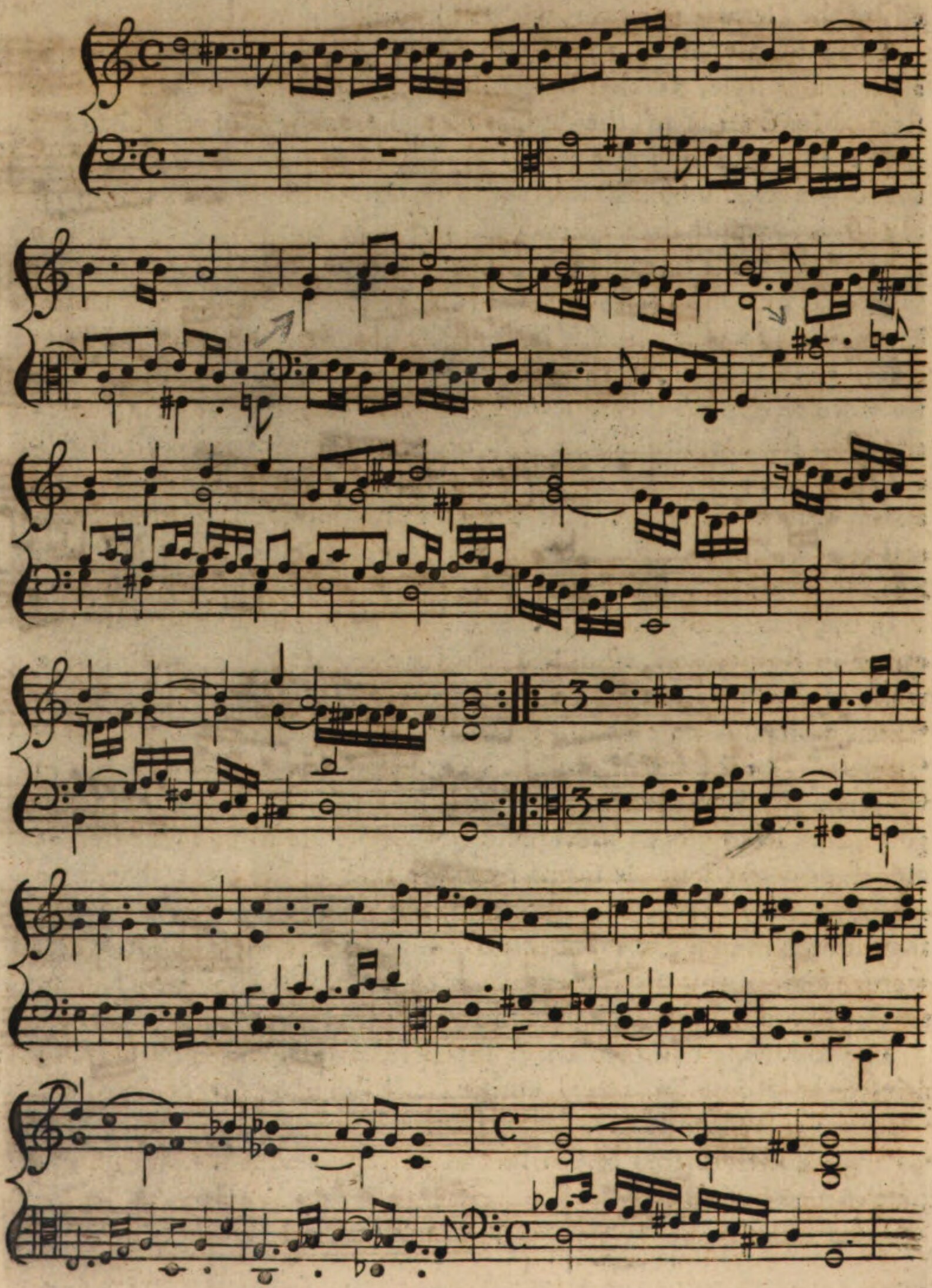
In the year 1628, Bartolomeo Graſſi, organiſt of St. Maria in Acquirio in Rome, and who had been a diſciple of his, publiſhed a work of Freſcobaldi entitled 'In partitura il primo libro delle can-'zoni a una due tre e quatro voci. Per ſonare con ogni ſorte di ſtro-'menti.' At the end of the book is an advertiſement from Graſſi, in which he ſays that the compoſitions contained in it are in the grand guſto, and, having been univerſally applauded, are to be looked on as models of perfection. It ſeems from the title of the work that theſe originally were vocal compoſitions, but that, for the improvement of the ſtudious in muſic, Graſſi had publiſhed them in ſcore, rejecting the words, and in this form they met with ſuch a favourable reception, that he expreſsly tells us he had printed them three times.

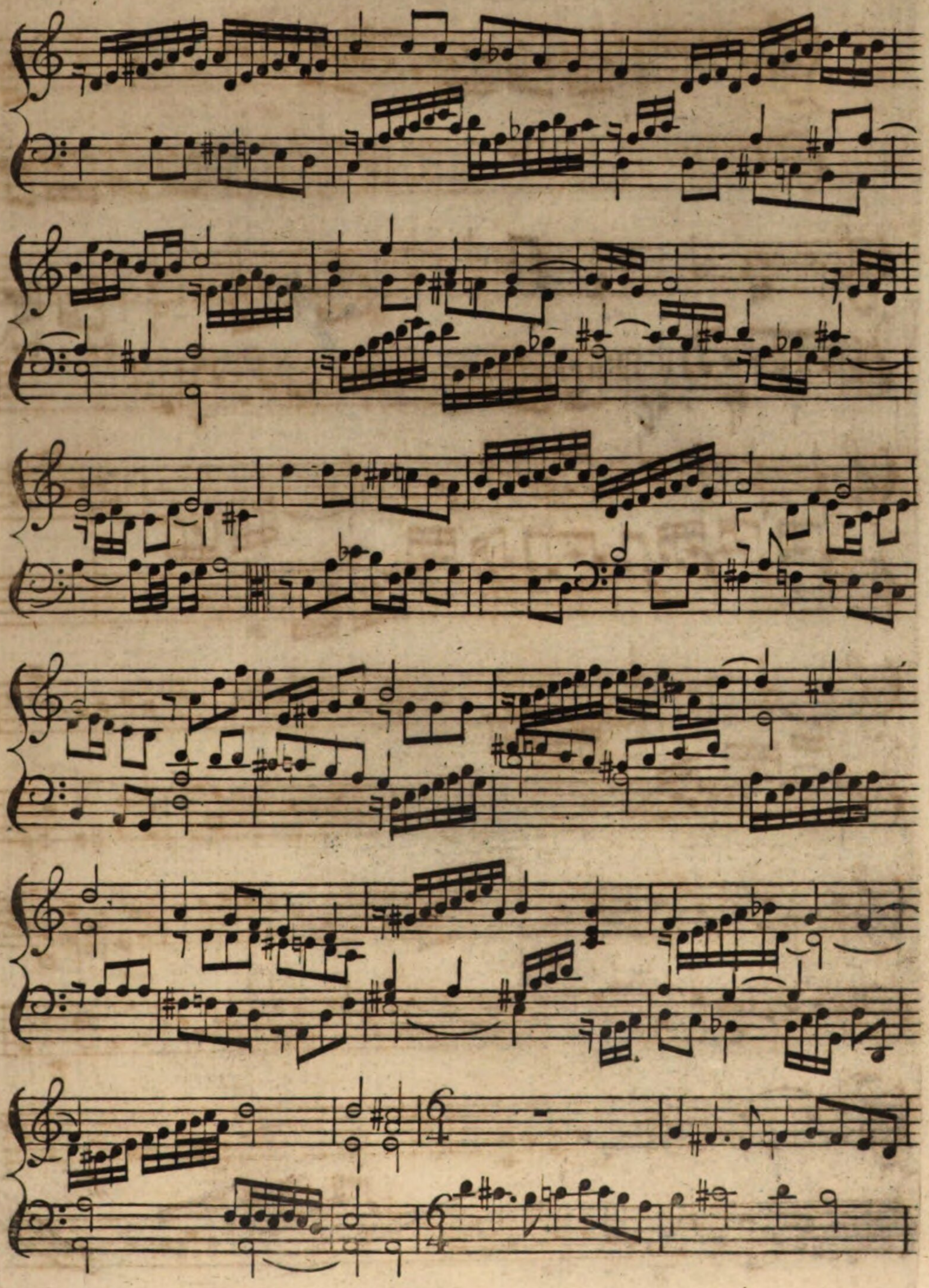
The following compoſition is taken from a work of Freſcobaldi printed at Rome in 1637, entitled 'Il ſecondo libro di Toccata, 'Canzone, Verſi d'Hinni, Magnificat, Gagliarde, Correnti et altre 'Partite d'Intavolatura di Cimbalo et Organo,' and is the third Canzone in that collection.

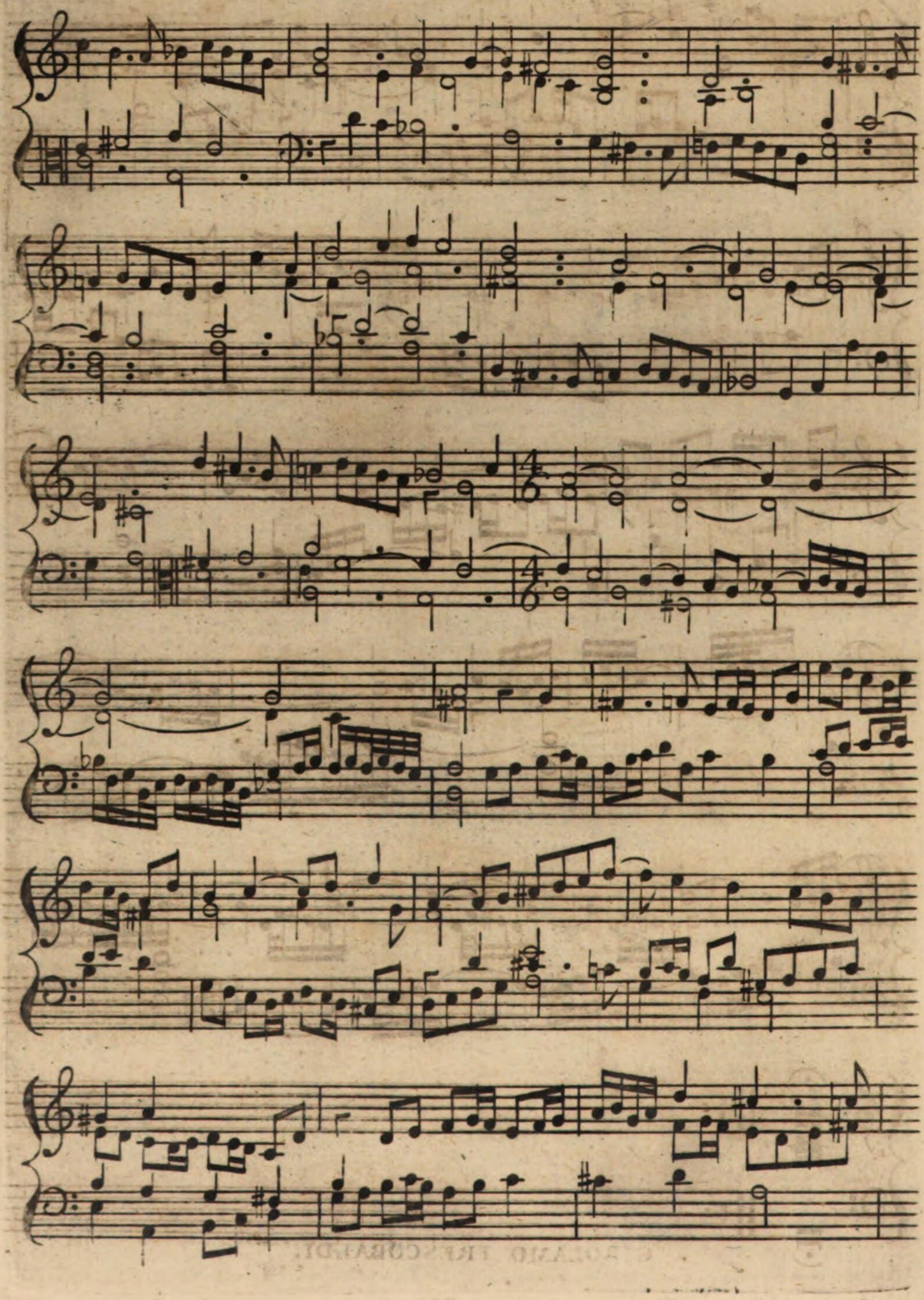
* A collection of this kind was publiſhed in the year 1716, by Domenico Zipoli, organiſt of the Jeſuit's church at Rome with this title, 'Sonate d' Intavolatura per Or-'gano, e Cimbalo, parte prima, Toccata, Verſi, Canzone, Offertorio, Elevazioni, Poſt-'Communio, e Paſtorale.'

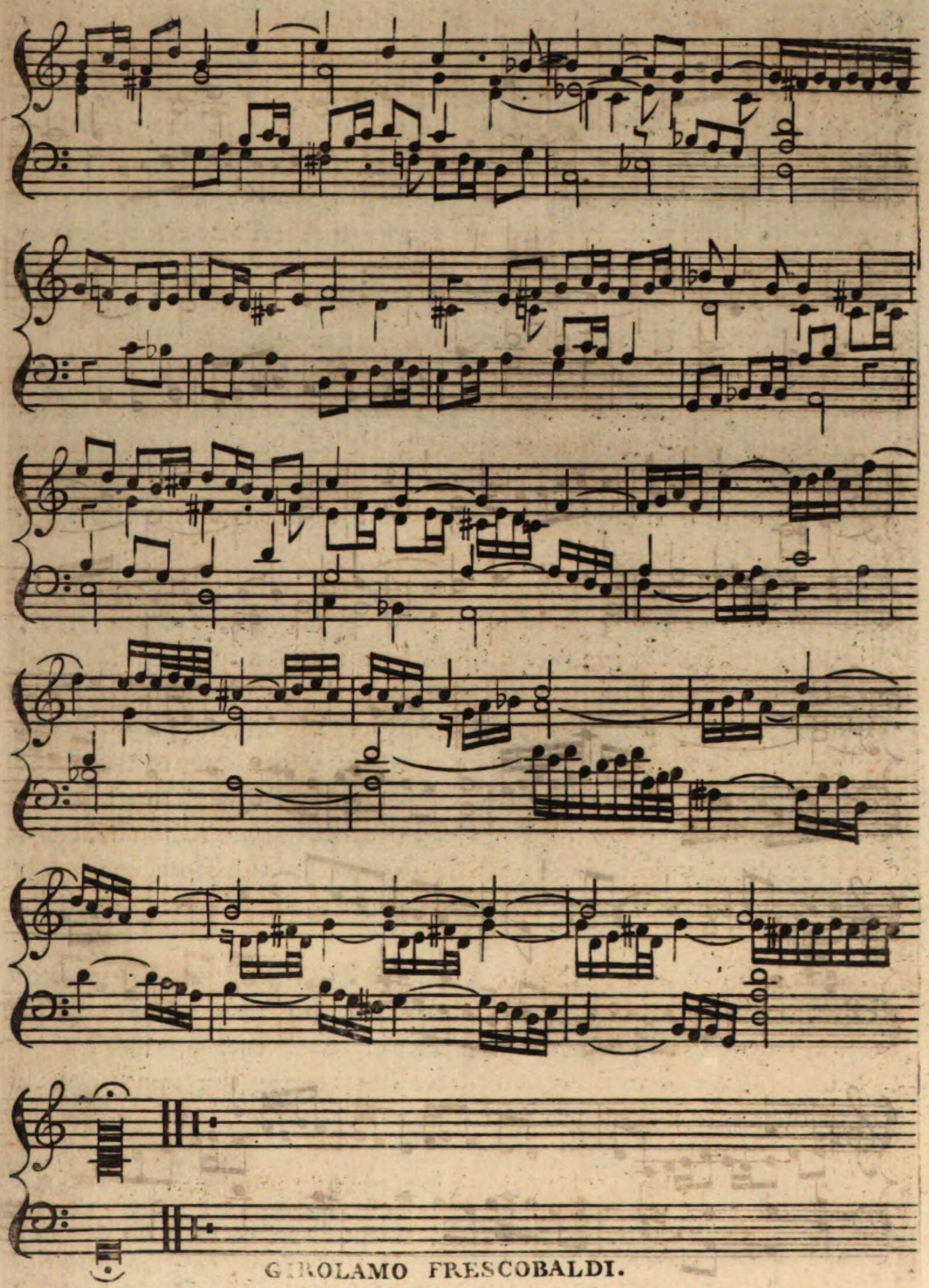
† This order was ſettled at the Reſtoration. See The divine Services and Anthems uſually ſung in his Majeſties Chapel, and all Cathedrals, &c. by James Clifford, Lond. 1664.

CANZONA.









GIROLAMO FRESCOBALDI.

René Des Cartes, the famous French philoſopher and mathematician, the particulars of whoſe life and character are very well known, was the author of a treatiſe entitled Muſicæ Compendium, written when he was very young, and in the year 1617, and, which is very extraordinary, while he was engaged in the profeſſion of a ſoldier, and lay in garriſon at Breda. The ſubject matter of this tract is diſtributed under the following heads: De numero vel tempore in ſonis obſervando. De ſonorum diverſitate circa acutum et grave. De conſonantiis. De octavâ. De quintâ. De quartâ. De ditono, tertiâ minore, et ſextis. De gradibus ſive tonis muſicis. De diſſonantiis. De ratione componendi et modis. De modis.

The above-mentioned tract, although comprehended in fifty-eight ſmall quarto pages, contains a great number of very curious particulars relating to the ſcience of muſic *. The obſervations of the author on the effects of various meaſures, as contained in the following paſſages, are new and judicious, and in the words of his tranſlator are theſe:

'We ſay in the generall that a ſlow meaſure doth excite in us gentle
'and ſluggiſh motions, ſuch as a kind of languor, ſadneſſe, fear,
'pride, and other heavy and dull paſſions: and a more nimble and
'ſwift meaſure doth proportionably excite more nimble and ſprightly
'paſſions, ſuch as joy, anger, courage, &c. the ſame may alſo be ſayd
'of the double kind of percuſſion, viz. that a quadrate, or ſuch as is
'perpetually reſolved into equals, is ſlower and duller than a tertiate,
'or ſuch as doth conſiſt of three equal parts. The reaſon whereof
'is, becauſe this doth more poſſeſſe and imploy the ſenſe, inaſmuch
'as therein are more, namely 3, members to be adverted, while in
'the other are only 2.'

In his enumeration of the conſonances, he, contrary to the ſenſe of all other writers, from John De Muris down to Merſennus, excludes the uniſon, and for this very good reaſon, that 'therein is no differ-
'ence of ſounds as to acute and grave; it bearing the ſame relation
'to conſonances, as unity doth to numbers.'

* There are nevertheleſs ſome ſingularities in it, of which the following may ſerve as a ſpecimen: 'This only thing ſeems to render the voice of man the moſt grateful of all other
'ſounds, that it holds the greateſt conformity to our ſpirits. Thus alſo is the voice of a
'friend more grateful than that of an enemy, from a ſympathy and diſpathy of affections:
'by the ſame reaſon perhaps that it is conceived that a drum headed with a ſheep's ſkin
'yields no ſound though ſtrucken, if another drum headed with a wolf's ſkin be beaten
'upon in the ſame room.'

Of

Of the two methods by which the diapaſon or octave is divided, the arithmetical and geometrical, the author, for the reaſons contained in the ſixth of his Prænotanda, prefers the former; and for the purpoſe of adjuſting the conſonances, propoſes the diviſion of a chord, firſt into two equal parts, and afterwards into ſmaller proportions, according to this table.

1/2	Eighth								
1/3	Twelfth	2/3	Fifth						
1/4	Fifteenth	2/4	Eighth	3/4	Fourth				
1/5	Seventeenth	2/5	Tenth Major	3/5	Sixth Major	4/5	Ditone		
1/6	Nineteenth	2/6	Twelfth	3/6	Eighth	4/6	Fifth	5/6	Third Minor

The advantages reſulting from the geometrical diviſion appear in the Syſtema Participato, mentioned by Bontempi, which conſiſted in the diviſion of the diapaſon or octave into twelve equal ſemitones by eleven mean proportionals; but Des Cartes rejects this diviſion for reaſons that are very far from ſatisfactory.

A tranſlation of this book into Engliſh was, in 1653, publiſhed by a perſon of honour, viz. William Lord Brouncker, preſident of the Royal Society, and the firſt appointed to that office, with animadverſions thereon, which ſhew that his lordſhip was deeply ſkilled in the theory of the ſcience; and although he agrees with his author almoſt throughout the book, he aſſerts that the geometrical is to be preferred to the arithmetical diviſion: and, as it is preſumed, with a view to a farther improvement of the Syſtema Participato, he propoſes a diviſion of the diapaſon by ſixteen mean proportionals into ſeventeen equal ſemitones; the method of which diviſion is exhibited by him in an algebraic proceſs, and alſo in logarithms.

ANDREAS HAMMERSCHMIDT, a Bohemian, born in 1611, and organiſt, firſt of the church of St. Peter at Freyburg, and afterwards

of that of St. John at Zittau, is celebrated for his aſſiduity in the cultivation and improvement of the church-ſtyle in Saxony, Thuringia, Luſatia, and other provinces in Germany. Mattheſon applauds in the higheſt terms that zeal for the glory of God which he has manifeſted in his Motets for four, five, and ſix voices. He died in 1675; and in the inſcription on his monument in the great church at Zittau, of which he was organiſt, he is ſtyled the German Orpheus.

Johann Andreas Herbst [Lat. Autumnus,] was born at Nuremberg in the year 1588. In the year 1628 he was appointed chapel-maſter at Francfort on the Maine, and continued in that ſtation till 1641, when he was called to the ſame office at Nuremberg. However, in 1650, he thought fit to return to Francfort, at the ſolicitation of the magiſtrates and others his friends; and, being by them reinſtated in his former dignity, he continued in that ſtation till the time of his death, in the year 1660. He was excellently ſkilled in the theory of muſic; and in the art of practical compoſition had few equals, and was beſides, like moſt of the Germans, a ſound and judicious organiſt. In the year 1643 he publiſhed in the German language a book entitled Muſica Poetica; and ten years after, a tranſlation either from the Latin or the Italian, for it is extant in both languages, of the Arte prattica e poetica of Giov. Chiodino, in ten books. Herbſt was alſo the author of a tract entitled 'Muſica 'moderna prattica, overo maniere del buon canto,' printed at Francfort in 1658, in which he recommends the Italian manner of ſinging. His other works are a ſmall tract on Thorough-baſs, and a diſcourſe on Counterpoint, containing directions for compoſing 'à mente 'non à penna.' Of his muſical compoſitions, the only ones extant in print are Meletemata ſacra Davidis, and Suſpiria S. Gregorii ad Chriſtum, for three voices; theſe were printed in 1619, as was alſo a nameleſs compoſition of his for ſix voices. Vid. Draudii. Bibl. Claſſ. pag. 1649.

Johann Jacob Froberger, a diſciple of Freſcobaldi, and organiſt to the emperor Ferdinand III. flouriſhed about the year 1655. He was a moſt admirable performer on, and compoſer for the organ and harpſichord. Kircher, in the Muſurgia, vol. I. page 466, has given a leſſon of his upon UT, RE, MI, FA, SOL, LA, abounding with a great variety of fuguing paſſages that manifeſt his ſkill in the inſtrument. Mattheſon aſcribes to him the power of repreſenting on the organ, by a certain imitative faculty, which he poſſeſſed

in

in an eminent degree, even the hiſtories of particular tranſactions; as an inſtance whereof he refers to an allemand of his where the paſſage of Count Thurn over the Rhine, and the danger he and his army were in, is very lively repreſented to the eye and ear by twenty-ſix cataracts or falls in notes, which it ſeems Froberger was the better able to do, he having been preſent with the Count at the time *. Mattheſon takes notice that Froberger, in the compoſition of his leſſons, made uſe of a ſtave of ſix lines for the right, and one of ſeven for the left hand; to which he might have added, that his maſter Freſcobaldi uſed a ſtave of eight lines for the left hand †.

JOHANNES HIERONYMUS KAPSBERGER, a German of noble birth, celebrated by Kircher and others, was not more famous for the number and variety of his compoſitions, than for his exquiſite ſkill and performance on almoſt all inſtruments, more particularly the Theorbo-lute, which appears to be a modern invention. The author of it was a Neapolitan muſician, of whoſe name no account remains. As to the inſtrument, it is well known to be of the lute-kind; and as the improvements made in it wrought no eſſential change in its form, it might well have retained its primitive name; but the perſon, whoever he was, that improved it, by doubling the neck, and lengthening the chords, thought himſelf warranted in giving it the appellation of the Theorbo, for no better reaſon than its reſemblance to an utenſil, a kind of mortar uſed by glovers for the pounding of perfumes, and which is called Tiorba. The inſtrument thus improved ſeemed to rival the Clavicymbalum or harpſichord; Kapſberger laboured to recommend and bring it into practice, and in this he ſucceeded, for Kircher ſays that in his time it was deſervedly preferred to all other inſtruments; no one being ſo adapted to the diatonic, chromatic, and enarmonic diviſion. He aſſiſted Kircher in the compilation of the Muſurgia.

* It ſeems that many of the German muſicians affected imitations of this kind. Dietrich Buxtehude of Lubeck, in ſix ſuits of leſſons for the harpſichord, has attempted to exhibit the nature and motions of the planets: and Johann Kuhnau of Leipſic publiſhed ſix ſonatas entitled *Bibliſche-Hiſtorien*, wherein, as Francis Luſtig aſſerts, is a lively repreſentation in notes of David manfully fighting with Goliah. Muſikkunde, page 278.

† The ſtudies of Freſcobaldi and Froberger contributed greatly at this time to bring the harpſichord into general uſe, which before had been almoſt appropriated to the practice of ladies; as did alſo the exquiſite workmanſhip of the Ruckers, harpſichord-makers of Antwerp, their contemporaries: there were three of the name and family, viz. the father, named Hans, and two ſons, Andreas and Hans, who, for diſtinction ſake, wrote his Chriſtian name as the Germans do, Johann, and aſſumed for the initial of it J. inſtead of H. The harpſichords of the Ruckers have long been valued for the fullneſs and ſweetneſs of their tone, but are at this time leſs in uſe than formerly, on account of the narrowneſs of their compaſs, compared with the modern ones.

It appears by a liſt which Walther gives of his works, that Kapſberger was both a voluminous and a multifarious compoſer. Many of his compoſitions are for the lute in tablature, others for the church, as maſſes, litanies, and motets; others for the theatre, and ſome for public ſolemnities. Several of his vocal compoſitions are to poems and verſes of Cardinal Maffeo Barberini, afterwards pope Urban VIII. and there is of his compoſition a work entitled 'Coro muſicale in 'nuptiis D D. Thaddei Barberini & Annæ Columnæ,' printed at Rome in 1627, from which particulars it might be inferred that he ſtood in ſome degree of favour with the Barberini family. Nevertheleſs he is repreſented by Doni, who being ſo much with the cardinal, muſt have known Kapſberger very well, as a man of great aſſurance, which he manifeſted in his attempts to get baniſhed from the church the compoſitions of Paleſtrina. The method he took to effect this purpoſe is related in vol. III. page 183.

CHAP. IV.

GERARDUS JOHANNES VOSSIUS, a native of a town in the neighbourhood of Heidelberg, a man of univerſal learning and great abilities, publiſhed at Amſterdam, in 1650, a work entitled De quatuor Artibus popularibus, in which is a chapter De Muſice. Great erudition is manifeſted in this tract, and alſo in another of his entitled De univerſæ Matheſios Natura et Conſtitutione. The titles of the ſeveral chapters therein contained relating to muſic are as follow, viz. Cap. XIX. De muſicæ contemplativæ objecto; ac duplici ejus κριτηρίῳ; & pro eo variantibus muſicorum ſectis. XX. De muſices antiquitate; & quantum ea Pythagoræ debeat, & quis primus de muſicis ſcripſerit. Item alii aliquot veteres muſices ſcriptores; ſed qui injuriâ temporum deperierint. XXI. De utilitate muſices. XXII. De muſices partibus, generibus; ac præcipuis ejus, quos habemus, ſcriptoribus. LIX. De muſicis Græcis priori hujus operis parte indictis. LX. De muſicis Latinis antea omiſſis. In theſe tracts are contained a great variety of curious particulars relating to muſic and muſicians, and ſuch as have written on the ſcience, in chronological ſucceſſion, from the earlieſt times down to his own. In the courſe of his ſtudies at Dort, which he began about the year 1590,

1590; he made a conſiderable progreſs in the ſcience of muſic, for which he ſeems to have entertained a more than ordinary affection. An intimate friendſhip ſubſiſted during the whole of his life between him and Erycius Puteanus, a fellow ſtudent with him at Dort, who being eminently ſkilled in the theory of muſic, is ſuppoſed to have aſſiſted him in his reſearches into thoſe authors who have treated on the ſubject. About the year 1600 he was choſen director of the college of Dort, being then but twenty-three years of age; and in 1614 he was appointed director of the theological college which the States of Holland had then lately founded in the univerſity of Leyden. Voſſius, before this appointment, had attached himſelf to the profeſſion of divinity, and had taken the ſide of Arminius at the famous ſynod of Dort, held in 1618. The principles which he avowed, and, above all, a hiſtory of the Pelagian Controverſy, which he publiſhed in that year, recommended him to the favour of Laud, who being archbiſhop of Canterbury in 1629, procured for him of Charles I. a prebend in the church of Canterbury, with permiſſion to hold it notwithſtanding his reſidence at Leyden. Upon this promotion he came over to England to be inſtalled; and having taken the degree of doctor of laws at Oxford, returned to Leyden, from whence he removed, in 1633, to Amſterdam, and became the firſt profeſſor of hiſtory in the college then newly founded in that city. He died at Amſterdam anno 1649, aged ſeventy-two years.

Giovanni Battista Doni, a Florentine by birth, and deſcended from a noble family, though not a muſician by profeſſion, is celebrated for his ſkill in the ſcience. He was much favoured by Cardinal Barberini *, and, at his recommendation, was appointed ſecretary to the college of cardinals. Being a man of very extenſive learning and great ingenuity, and finding the fatigues of his employment a great interruption to his ſtudies, he quitted it, and retired to the city of his nativity, and ended his days there, being

* Cardinal Barberini, afterwards pope Urban VIII, as appears by many paſſages in his writings, was a lover of muſic. When Milton was at Rome he was introduced to him by Lucas Holſtenius, the keeper of the Vatican library; and the Cardinal, at an entertainment of muſic performed at his own expence, received him at the door, and taking him by the hand, brought him into the aſſembly. Toland's Life of Milton, 8vo. 1761, page 13.

not much above fifty years of age. It appears by an account which Doni has given of himſelf and of his ſtudies, that in his younger days he learned in France to play on the flageolet and the lute; and, in his more advanced age, to ſing, to which end he made himſelf perfect in the practice of ſolmiſation; that he alſo attained to ſome proficiency on the harpſichord; and, notwithſtanding the little time he had to ſpare from his important occupation, he applied himſelf with an uncommon degree of aſſiduity to the ſtudy of the ſcience of harmony, in the courſe whereof he, partly at his own, and partly at the expence of others, conſtructed a great number of inſtruments of his own invention.

In this account which he gives of himſelf, Doni profeſſes to have directed his ſtudies towards the reſtitution of the ancient practice, for which it muſt be confeſſed he ſeems to have entertained too great a fondneſs. He aſcribes to the envy and malice of the world the ill reception that his labours met with, and intimates a reſolution that he had taken of laying down his employment, and retiring to Florence, with a view to proſecute his ſtudies, and keep up the remembrance of his family, which was become deſolate by the immature death of two brothers.

In the Notitia Auctorum of Cardinal Bona is this character of Doni, 'De muſica, modiſque muſicis antiquis & novis doctiſſime 'ſcripſit, doctius ſcripturus ſi Græca eruditione præditus fuiſſet.' And Meibomius, in the preface to his edition of the ancient muſicians, expreſsly ſays that he did not underſtand the Greek language.

In the year 1635 Doni publiſhed at Rome a diſcourſe entitled 'Compendio del Trattato de' Generi e de' Modi della Muſica, con un 'Diſcorſo ſopra la perfettione de' Concenti,' and dedicated it to his patron Cardinal Barberini. The following are the titles of the ſeveral chapters of the Compendium. Cap. I. Quanto mal' inteſa ſia hoggi la materia de' generi e de' modi. II. Quanto ſia grande la diverſità tra i modi antichi & i moderni. III. Altre differenze tra i modi antichi & i noſtri. IV. Che per la reſtauratione de' generi, & de' modi gl' inſtrumenti d' archetto ſono piu à propoſito de gl' altri: e dell' origine dell' organo. V. Con quali mezzi i generi, e modi ſi poſſino anch' hoggi pratticare. VI. Come nelle viole ſuddette ſi debbono ſegnare le voci & intavolarle. VII. Della

vera

vera differenza de' tuoni e modi; e dell' intavolatura, e conneſſione loro, con le giuſte diſtanze. VIII. Quanto ſia commoda & utile, la predetta diviſione. IX. Altre conſiderationi intorno le dette viole. X. Della diviſione de gl' organi & altri inſtrumenti di taſti per l' uſo de' generi e de' tuoni. XI. Della diviſione harmonica de gl' inſtrumenti di taſti. XII. Dell' uſo & utilità di queſta diviſione. XIII. Del modo d' accordare l' organo perfetto. XIV. Catalogo delle conſonanze di ciaſcuna voce de' tre ſiſtemi. XV. Sommario de' Capi più principali, che ſi contengono nell' opera intera.

This book is of a very miſcellaneous nature; the avowed deſign of it is to ſhew that the muſic of the ancients is to be preferred to that of the moderns; and in the courſe of the argument many particulars occur worthy of notice. The author cenſures Vicentino for his arrogance and his vain attempt to introduce into practice the genera of the ancients, but commends Domenico Zampieri the painter, better known by the name of Dominichino, for a like attempt, and for the invention of a kind of viol much better calculated for that purpoſe than the archicembalo of Vicentino. He ſays that Hercole Bottrigaro underſtood the doctrine of the Genera better than any other of the moderns; and of Zarlino and Salinas, that the firſt was the prince of practical, as the other was of theoretic muſicians.

Together with this treatiſe is printed a tract entitled Diſcorſo ſopra la Perfettione delle Melodie, at the beginning whereof the author treats of the madrigal-ſtyle in muſical compoſition, and of thoſe particulars that diſtinguiſh the Canto Figurato from the Canto Eccleſiaſtico; the invention of which laſt he ſays neceſſarily followed from the uſe of the organ. The paſſage is curious, and is follows:

'It is not difficult to trace the origin of this kind of muſic, for as 'organs in churches have been in uſe ever ſince the time of pope 'Vitalianus, to which inſtrument this kind of harmony, the Con-'centi Madrigaleſchi, ſeems to belong, ſeeing that the voices may 'be lengthened at pleaſure, and fugues, imitations, and ſuch like 'artifices introduced as on the organ; it is very probable that the 'ſymphony peculiar to the organ might by degrees be transferred to 'vocal performance, taking for a theme or ſubject ſome motet, 'anthem, or other ſacred words, in a rude and aukward kind of 'counterpoint. That this was the caſe I am very certain, having 'remarked that concenti of this kind were called Organa. In a vo-

'lume in the Vatican library marked No. 5120, containing, among 'others, ſundry treatiſes on counterpoint, is one with this title:

"Sequitur Regula Organi."

'And a little after it is explained, according to the way of thoſe times, 'Organum, Cantus factus & ordinatus ad rectam menſuram, videlicet, 'quod unus punctus ſit diviſus ab alio: that is to ſay, that a note, for 'notes at that time were marked with points, whence proceeds the 'word Contrapunto, in one part ſhould not correſpond with a note in 'the other, nor be of the ſame meaſure. Hence we may ſee that by 'Organum, in that age they meant the Contrapunto diminutivo *, 'which, according to Bede and more ancient writers, is better called 'Diſcantus; for where he ſays that muſic is practiſed "concentu, diſ-"cantu, organis," I ſhould think he means material organs, as he 'makes uſe of the plural number. But when Guido, who lived be-'tween the time of Bede and that anonymous author, whom I am now 'citing, ſays, as he does in the Micrologus, chap. xviii. "Diaphonia, "vocum disjunctio ſonat, quam nos organum vocamus;" it ſeems he 'can mean nothing but that ſtyle of vocal compoſition in which di-'verſe airs are given to the different parts, according to the meaning 'of the abovementioned contrapuntiſt. But, as we have preſuppoſed 'with others, that this kind of muſic cannot be much more than 'two hundred years old, we may believe that Guido underſtood the 'term Contrapunto diminutivo in the ſenſe which the Greek word 'Diaphonia, ſignifying Diſſonance, ſeems to imply, and in which 'Franchinus uſes the word Organizare. This modern kind of con-'centus however does not in reality conſiſt in this, nor in the connec-'tion of ſeveral airs together, but in the ſinging of muſical words art-'fully ranged, and different paſſages at the ſame time, with many re-'petitions, fugues, and imitations, in ſuch a manner, that in regard to 'the material part of the concentus, viz. the ſounds and conſonances, 'one can hardly hear any thing more delightful. But that which 'gives form and ſoul to muſic ſuffers remarkable imperfections, for 'by the utterance of many things together the attention of the hear-'er is diſturbed, and then ſo many repetitions are frivolous and ſeem

* CONTRAPUNTUS DIMINUTUS is a term uſed by Kircher and others to ſignify that kind of muſic where a given plain-ſong is broken or divided into notes of a leſs value: it is the ſame with Contrapunctus floridus, an example whereof is given in vol. II. page 168.

'affected;

'affected; words alſo are curtailed, and the true pronunciation 'thereof ſpoiled. I do not diſpute whether this kind of muſic has 'been properly introduced, but this I know very well, that it has 'been in uſe only theſe few centuries; for as in ancient times nothing 'but the plain and ſimple cantus was heard in churches, and that 'rather by connivance than under the ſanction of public authority; 'ſo even now it is rather tolerated than approved of by the church 'in ſacred ſubjects, in which it ſeems to have had its origin.'

He aſcribes to Giulio Caccini the invention of Recitative, and for the practice of it celebrates Giuſeppe Cenci, detto Giuſeppino, as he does Ludovico Viadana for the invention of thorough-baſs.

He cenſures the old German muſicians for ſetting to muſic ſuch words as theſe, Liber Generationis Jeſu Chriſti Filii David, &c. as alſo the uſe of ſuch forms of ſpeech as the following, which it ſeems were common at Rome in his time, Le Vergini del Paleſtrina, Le Vergini dell' Aſola, inſtead of Le Vergini del Petrarca, modulate ò meſſe in muſica dal Paleſtrina, dall' Aſola, &c. He ſays that the Canzones of Petrarch, Guarini, Taſſo, and Marino, as ſet to muſic in the form of madrigals, are the fineſt of modern vocal compoſitions: and he mentions the following of Petrarch as peculiarly excellent, 'Italia mia,' 'Tirſi morir volea,' and 'Felice chi vi mira *.' He intimates that for accompanying the human voice, the Tibia is the fitteſt inſtrument; and concludes with the mention of an inſtrument invented by himſelf, and called the Lyra Barberini, which participates of the ſweetneſs of both the harp and lute; at the end of this tract is a ſonnet written by the author's patron, Cardinal Barberini, who while the book was printing was elected pope and aſſumed the name of Urban VIII, ſet to muſic, at the inſtance of Doni, in four parts, by Pietro Eredia; and, as it is ſaid, in the ancient Dorian and Phrygian modes.

In the year 1640 Doni publiſhed his 'Annotazioni ſopra il com-'pendio de' generi, e de' modi della muſica,' and, together with theſe, ſundry tracts and diſcourſes, that is to ſay, 'Trattato de' tuoni o modi 'veri,' inſcribed to his friend Pietro della Valle. 'Trattato ſecondo 'de' tuoni, o harmonie de gl' antichi, Al rev. P. Leon Santi. Diſcorſo

* The ſecond of theſe madrigals, ſet by Luca Marenzio for five voices, is printed in the Harmonia Celeſte, and, with the Engliſh words 'Thirſis to die deſired,' in the Muſica Tranſalpina. It is divided into three parts, and is one of thoſe madrigals of Luca Marenzio which Peacham has celebrated.

'primo,

'primo, dell' inutile oſſervanza de' tuoni, ò modi hodierni; Al Signor 'Galeazzo Sabbatini a Bergamo. Diſcorſo ſecondo, ſopra le conſo-'nanze; Al Padre Marino Merſenne a Parigi. Diſcorſo terzo, ſopra la 'diuiſione eguale attribuita ad Ariſtoſſeno; Al Signor Piero de' Bardi 'de' Conti di Vernio à Firenze. Diſcorſo quarto, ſopra il Violone Pan-'armonico; Al Signor Pietro della Valle. Diſcorſo quinto, ſopra il Vio-'lino Diarmonico & la Tiorba a tre manichi, A' Signori Dominico et 'Virgilio Mazzocchi.' In this laſt diſcourſe the author deſcribes an inſtrument of his own invention, reſembling in ſhape the Spaniſh guitar, but having three necks, each of them double, like the Theorbo and Arch-lute; the uſe of which inſtrument is by a different temperature or diſpoſition of the frets on each of the three necks, to enable the performer to play at his election in either the Dorian, the Phrygian, or the Hypolydian mode. 'Diſcorſo ſeſto, ſopra il Reci-'tare in ſcena con l' accompagnamento d' Inſtrumenti muſicali; All' 'illuſtriſſ. & eccellentiſſ. Signore il Sig. Don Camillo Colonna. 'Diſcorſo ſettimo, della Ritmopeia de' verſi Latini & della melodia 'de' Cori Tragichi; Al Signor Gio. Jacomo Buccardi.' The annotations, and alſo the tracts abound with curious particulars relating to the muſic and muſicians of the author's time.

CHAP. V.

IN the year 1647 Doni publiſhed a treatiſe entitled De Præſtantia Muſicæ veteris, in three books; this work is written in dialogue, and is a very learned diſquiſition on the ſubject of muſic, as well ancient as modern; the interlocutors are Charidorus, by whom is characterized the author himſelf; Philoponus, a man of learning, Polyaenus, a friend of both, and Eumolpus a ſinger.

In this curious and entertaining work the ſubject is diſcuſſed in the way of free converſation, wherein, although the author profeſſes himſelf a ſtrenuous advocate for the ancients, great latitude is given in the arguments of his opponents, and particularly of Philoponus, who is no leſs a favourer of the moderns. The argument inſiſted on in the courſe of this work is, that the muſical faculty was treated of more ſkilfully by the ancient Greeks and by the Romans than at this day; and that in the conſtruction and uſe of ſuch inſtruments as the Cythara and Lyra, and pipes of all kinds, they were equal at leaſt

leaſt to the moderns; but in ſuch as are made to ſound by mutual percuſſions, as the Cymbala and Crotala, they far exceeded them.

The data required and granted for this purpoſe are, firſt, that almoſt all the more elegant arts and faculties, and among thoſe that of muſic, grew obſolete, and at laſt entirely periſhed by the incurſions and devaſtations of the Barbarians, who miſerably over-ran and laid waſte Greece and Italy, and all the provinces of the Roman empire. Secondly, that by ſo many plunderings, burnings, ſlaughters, and ſubverſions, and changes of languages, manners, and inſtitutions, the greateſt part of the ancient books in all kinds of learning periſhed; ſo that not even the thouſandth part eſcaped; and thoſe that were ſaved were almoſt all maimed and defective, or loaded with errors, as they came down to us; and, as it always happens, the beſt were loſt, and the more unworthy ſhared a better fate in this general ſhipwreck. Thirdly, that thoſe who are to be called ancients, as far as relates to this ſubject of enquiry, are only ſuch as flouriſhed in Greece and Italy before theſe devaſtations; for thoſe who lived between them and our forefathers, in whoſe time literature and muſic began again to flouriſh, are not properly to be called ancients, nor are they worth regarding.

As this treatiſe is written in dialogue, it is ſomewhat difficult ſo to connect the ſpeeches of the ſeveral interlocutors, as to give them the form of an argument. The principal queſtion agitated by them is ſimply this, Whether the muſic of the ancients or of the moderns is to be preferred: Doni, in the perſon of Charidorus, takes the part of the ancients; and Philoponus is a no leſs ſtrenuous advocate for the moderns. Indeed the whole force of the argument reſts in the ſpeeches of theſe two perſons, thoſe of the other two being interpoſed merely for the ſake of variety, and to enliven the converſation. For this reaſon it will perhaps be thought that the beſt method of abridging this tract will be by giving firſt the ſubſtance of Charidorus's argument in favour of the ancients, and oppoſing to it that of Philoponus in defence of the moderns, and this is the courſe we mean to purſue.

Charidorus aſſerts that as Pythagoras was the parent and founder of muſic, we are not to wonder that the moſt learned writers on the ſubject of harmonics were thoſe of his ſchool. Of theſe he ſays Archytas of Tarentum, Philolaus of Crotona, Hippaſus Metapontinus, and

and Eubulides were the chief. He adds that the Platonics alſo, and many of the Peripatetics were great cultivators of the ſcience of harmony; but that of the writings of theſe men there are no remains, excepting one little book, the nineteenth of the problems of Ariſtotle. Of the later philoſophers he mentions Plutarch, who he ſays wrote a book on muſic, yet extant, full of things moſt worthy to be known. Of Ariſtoxenus he ſpeaks with rapture, ſtyling him the prince of muſicians, and cites St. Jerome's opinion of him, that he was by far the moſt learned philoſopher and mathematician of all the Greeks. He highly applauds Ptolemy of Peluſium, whoſe three books of Harmonics he ſays are full of excellent learning, but rather obſcure, notwithſtanding the noble commentaries of Porphyry on the firſt of them. With him he joins Ariſtides Quintilianus, Alypius, Bacchius, Gaudentius, Cleonides, Pappus Alexandrinus, Theo Smyrnæus, Diophantus, Adraſtus, Diocles, Gemimus, Nicomachus, and others. He greatly commends the five books, De Muſica, of Boetius as a very elegant, ingenious, and learned work. He ſays it was drawn from the Manual of Nicomachus, and laments that the author did not live to complete it. As to the reſt of the Latin writers, St. Auguſtin, Martianus Capella, Caſſiodorus, and Bede, whom he reckons among the ſemi-ancients, he ſays their writings contain nothing either learned or notable; and that Varro, Apuleius, Albinus, and other Romans that laboured in this field, and whoſe works are ſince extinct, were more learned than any of them.

To the more ancient of the monkiſh writers on muſic, namely, Odo of Cluni, Berno the abbat, and Guido Aretinus, Notgerus, Hucbaldus, and ſome others, Charidorus allows ſome degree of merit; but of Franco of Cologne *, Philippus de Caſerta, Marchettus Paduanus, Proſdocimus Beldimandus, Johannes de Muris, Anſelmus Parmenſis, and others of the old Italian writers, he ſays they did not even dream of what eloquence or polite learning was: nor does he ſcruple to cenſure even Franchinus himſelf for making uſe of the word Manerium inſtead of Modum, Tritechordium, Baritonantem, Altiſonantem, and ſome others, as he does alſo Glareanus for the ſame reaſon.

He mentions alſo a certain modern author, but conceals his name, who in treating of the genera, aſſerts that the enarmonic genus is

* Franco was of Liege, not of Cologne. See vol. II. page 17.

ſo

ſo called, for that it is as it were without harmony, ignorantly ſuppoſing the ſyllable *en* to be privative like *in*, as when we ſay ineptus inſulſus, &c. and of another, who in a pretty large volume ſays that the diatonic was ſo called, becauſe Dia in Greek ſignifies the number Six, and Tonicum reſounding.

He cenſures ſeverely Nicola Vicentino for his abſurd opinions, and for arrogating to himſelf the title of Archimuſicus; the paſſage is given at length, vol. III. page 100 of this work.

He ſays that Gaffarel, a moſt learned Frenchman, had commented on the muſic of the Jews; and praiſes the two books of Merſennus in French and in Latin, which he ſays the author ſent him as a preſent; and adds that the ſame perſon tranſlated Bacchius into French.

Then follows a curious account of a muſical impoſtor, and of his attempt to introduce a new tuning of the organ in one of the principal churches in Rome, in theſe words: 'You remember that a certain ragged 'old man came into this city not long ſince, who knew nothing more 'than to play tolerably on the Polyplectrum, and yet would obtrude as a 'new and moſt uſeful invention that equality of the ſemitones which is 'commonly, but unjuſtly attributed to the Ariſtoxeneans, and is falſely 'imagined to be found in the diviſion of the keys of the organ, and 'that he attemperated his inſtrument accordingly. You know what 'crouds he gathered together, and what a noiſe he made, and when he 'had inſinuated himſelf into the acquaintance of Chærilus, whom you 'know to be a moſt audacious and impudent man, that boaſts of a certain counterfeit ſpecies of erudition, but chiefly of his proficiency in 'the ſtudy of poetry and muſic, in the circles and courts of princes, 'what think you he did? He extorted money from the French orator, 'whom he worked for on that fooliſh and tedious drama, which was 'exhibited on the birth-day of the Dauphin by the chorus of the Roman 'ſingers; and when the good ſingers were fretting and fuming, as 'reſenting ſuch roguery, and the beſt of them were ſo incenſed, 'as to be ready to tear off their caſſocks for being compelled to ſing 'to ſuch ill temperated organs, he at length, by prayers, promiſes, 'ſmall gifts, and boaſting ſpeeches, drew the muſurgiſts over to his 'opinion, and ſo ſoftened, by frequent and gratuitous entertainments, 'that noble organiſt Pſycogaurus, who preſided over the muſic of 'the palace, that he was not aſhamed, contrary to the faith of his

'own ears, to extol to the beſt of princes this invention: and he 'alſo reported abroad that the old man had been preſented with a 'golden chain of a large price, that by this lie the impoſtor might 'gain credit among the unſkilful. And that the farce might be 'the better carried on, the ſame perſon introduced to his friends this 'old man rather burdened than honoured with a chain of great 'weight, hired from ſome Jewiſh banker. But you will ſay that 'this is ridiculous: yet ought we rather to weep than laugh at it; 'for he had prevailed ſo far that the ſame prince, who, as chance 'would have it, was repairing at that time the choir and muſic-gal-'lery in one of the chief and moſt ancient cathedrals in the city, 'gave orders for the reducing of the noble organ in the ſame to 'that diſſonant ſpecies of temperature; and it actually had been 'executed had not our Donius prevented it.'

Doni then relates an attempt of Kapſberger to introduce his own muſic into the chapel of a certain biſhop in prejudice to that of Paleſtrina, an account whereof has been given in the life of Paleſtrina, herein before inſerted in this work.

After ſome very ſevere reflections on the conduct of Kapſberger, he proceeds to cenſure Fabio Colonna in theſe words: 'But leſt I 'ſhould ſeem to attack this our age too fiercely, hear what had liked 'to have happened in the Borgheſian times *. Fabio Colonna, a 'man well known, and a diligent ſearcher into nature, died lately at 'Naples; he, incited by an immature and depraved ambition, being 'at that time but a young man, publiſhed a certain book relating to 'theorical muſic, entitled Sambuca Lyncea; and I do not know 'that a more fooliſh or unlearned one has appeared for ſome time 'before; and there were not wanting ſome unſkilful judges who 'perſuaded pope Paul to ſend for this man from Naples, and allow 'him a large ſtipend for ſuperintending the conſtruction of an or-'gan in the Vatican church, at a large expence, according to his 'own ſyſtem; and the thing would have been done, had not that 'prince refuſed to be at the expence of it.'

Charidorus then breaks out into an eulogium on Olympus, the reputed inventor of the enarmonic genus, whoſe muſic he ſays was

* Paul V. who at that time was Pope, was of the Borgheſian family, being ſon of Antonio Borgheſe of Sienna; he was elected anno 1605, and died in 1621. See Rycaut's Lives of the Popes, page 227.

pathe-

pathetic and divine. He then appeals to one of the interlocutors in theſe words: 'You beſt can judge, O Philoponus, whether this 'character be due to the ſymphonies of Iodocus and Johannes Mou-'ton, and the reſt of that claſs; for I am perſuaded you are conver-'ſant in their works, remembering that I once ſaw a collection of 'Maſſes compoſed by them ſeverally, and printed by the direction of 'pope Leo X. in curious types, lying on a table in your ſtudy.' Philoponus anſwers, 'There is really nothing of this kind to be found 'in them, yet the authors you mention were poſſeſſed of the faculty 'of harmony; and a marvellous felicity in modulating and digeſting 'the conſonances, affording great delight to the hearing; but the 'elocution is barbarous and inconcinnous; and as for moving the 'affections, they never ſo much as dreamt of it.'

Charidorus again recurs to the ancient muſicians, of whom he gives a long account from Homer, Plato, Plutarch, Cicero, Quintilian, Seneca, Athenæus, and other writers. Speaking of the moderns, he celebrates Ercole as a ſkilful organiſt; but, as to the modern theoriſts, he ſays, that excepting Jacobus Faber Stapulenſis, Salinas, Zarlino, Vincentio Galilei, Michael Prætorius, Merſennus, Bottrigaro, and ſome very few others, their works contain only trivial and common things, and what had been ſaid an hundred times over. He adds that nobleneſs of birth and a liberal education in muſicians, conduce much to the elegance of their modulations; as a proof whereof he ſays, ſome have obſerved that the compoſitions of the prince of Venoſa, and of Thomas Peccius, a patrician of Sienna in Tuſcany *, had in them ſomewhat that was not vulgar or plebeian, but that ſounded elegant and magnificent.

Charidorus complains of the want of ſome ſevere law to repreſs that effeminate and light muſic which then prevailed; and ſays that that moſt wiſe pope Marcellus II. had determined to correct the licentiouſneſs of the muſicians according to the opinion of the holy council of Trent. But that he ſuffered himſelf to be impoſed on by the cunning of one muſician †, and the glory of ſuch a work to be ſnatched out of his hands.

* Tomaso Pecci, though but little known, is celebrated by Kircher as an excellent muſician: there is extant of his compoſition a book of Madrigals, publiſhed at Venice in 1609.

† Who this cunning muſician was we are at a loſs to gueſs. It is ſaid of Paleſtrina, that pope Marcellus II. being about to baniſh muſic out of the church, was induced to

Book II. contains the argument of Philoponus, in which he undertakes to point out the defects of the ancient muſic, and to ſhew the ſuperiority of the modern. To this end he infers that the ancients muſt have been unacquainted with muſic in conſonance from this circumſtance, that they never looked on the ditone and trihemitone, nor the greater and leſſer ſixth, as conſonants; and in ſupport of his opinion adduces the teſtimony of Zarlino and Galilei, both of whom ſay that, among the ancients, if at any time two ſingers were introduced, they did not ſing together, but alternately. Philoponus next obſerves that the ancient muſicians were ignorant of thoſe graces and ornaments which we call Paſſaggios, and of thoſe artful and ingenious contrivances, fugues, imitations, canons, and double counterpoints; and that the ſuperiority of the modern muſic may be very juſtly gathered from the great plenty, variety, and excellence of inſtruments now in uſe, more eſpecially the organ; whereas among the ancients the principal were the lyre and the cithara, which were mounted with very few chords.

As another proof of the ſuperiority of the modern muſic, he mentions the extenſion of the ſcale by Guido Aretinus to the interval of a greater ſixth beyond that of the Greeks, his invention of the ſyllables, and, laſtly, the modern notation or method of writing down muſic.

Philoponus proceeds to celebrate the modern writers on muſic, namely, Salinas, Zarlino, and Galilei, as alſo the compoſers of ſongs both ſacred and profane, that is to ſay, Adrian Willaert, Paleſtrina, Criſtoforo Morales, Luca Marenzio, Pomponio Nenna, Tomaſo Pecci, and the prince of Venoſa, Cyprian de Rore, Felice Anerio, and Nanino, Filippo de Monte, and Orlando de Laſſo. For the invention and improvement of Recitative he applauds Giulio Caccini, Jacopo Peri, and Claudio Monteverde; and for their ſinging, Suriano, and another named Theophilus; as alſo two very fine female ſingers, Hadriana Baroni, and her daughter Leonora in theſe words: 'If 'by chance we bring women into this conteſt, how great will be 'the injury to compare either Hadriana or her daughter Leonora *

depart from a reſolution which he had taken for that purpoſe by that fine maſs of his compoſing, entitled Miſſa Papæ Marcelli. See vol. III. page 170.

* ADRIANA of Mantua, for her beauty ſurnamed the Fair, and her daughter LEONORA BARONI: the latter of theſe two celebrated perſons is by Bayle ſaid to have been one of the fineſt ſingers in the world; a whole volume of poems in her praiſe is extant with this title,

'with the ancient Sappho? or if, beſides the glory of well ſinging, 'you think a remarkable ſkill in muſic is neceſſary, there is Franceſ-'ca, the daughter of Caccini, whom I have juſt now praiſed.'

title, 'Applauſi poëtici alle glorie della Signora Leonora Baroni. Nicius Erythræus,' in his Pinacotheca II. page 427, 12mo, Lipſ. 1712, alludes to this work, ſaying, 'Legi 'ego, in theatro Eleonoræ Baronæ, cantricis eximiæ, in quo omnes hic Romæ, quotquot in-'genio et poëticæ facultatis laude præſtant, carminibus, tum Etruſce tum Latinè ſcriptis, 'ſingulari ac prope divino mulieris illius canendi artificio tanquam fauſtos quoſdam cla-'mores et plauſus edunt; legi, inquam, unum Lælii (Guidiccionis) epigramma, ita purum, 'ita elegans, ita argutum, ita venuſtum, prope ut dixerim, nihil me vidiſſe, in eo genere, 'elegantius neque politius.'

Fulvio Teſti has alſo celebrated her in the following ſonnet:

Se l' Angioletta mia tremolo, e chiaro,
A le ſtelle, onde ſceſe, il canto inuia,
Ebbra del ſuono, in cui ſè ſteſſa obblia,
Col Ciel penſa la Terra irne del paro.

Ma ſe di ſua Virtù non ponto ignaro
L' occhio accorda gli ſguardi à l' armonia,
Trà il concento, e il fulgor dubbio è ſe ſia
L' udir più dolce, ò il rimirar più caro.

Al diuin lume, à le celeſti note
De le potenze ſue perde il vigore
L' alma, e dal cupo ſen ſuelta ſi ſcote.

Deh, fammi cieco, ò fammi ſordo, Amore:
Che diſtratto in più ſenſi (oimè) non pote
Capir tante dolcezze un picciol core.

Poeſie Liriche del Conte D. Fulvio Teſti, Ven. 1691, pag. 361.

Among the Latin poems of Milton are no fewer than three entitled 'Ad Leonoram 'Romæ canentem,' wherein this lady is celebrated for her ſinging, with an alluſion to her mother's exquiſite performance on the lute. Doni was acquainted with them both; and it may be ſuppoſed that they ſeverally performed in the concerts at the Barberini palace. Mention has already been made of Milton's being introduced to one of theſe entertainments by the Cardinal himſelf; and it is more than probable that at this or ſome other of them he might have heard the mother play and the daughter ſing.

A fine eulogium on this accompliſhed woman is contained in a Diſcourſe on the Muſic of the Italians, printed with the life of Malherbe, and ſome other treatiſes at Paris, 1672, in 12mo, at the end of which are theſe words: 'This diſcourſe was compoſed by Mr. Maugars, 'prior of St. Peter de Mac, the king's interpreter of the Engliſh language, and beſides ſo 'famous a performer on the viol, that the king of Spain and ſeveral other ſovereign princes 'of Europe have wiſhed to hear him. The character given by this perſon of Leonora 'Baroni is as follows: "She is endowed with fine parts; ſhe has a very good judgment "to diſtinguiſh good from bad muſic; ſhe underſtands it perfectly well; and even com-"poſes, which makes her abſolute miſtreſs of what ſhe ſings, and gives her the moſt "exact pronounciation and expreſſion of the ſenſe of her words. She does not pretend "to beauty, neither is ſhe diſagreeable, or a coquet, She ſings with a bold and gene-"rous modeſty, and an agreeable gravity; her voice reaches a large compaſs of notes, "and is exact, loud, and harmonious; ſhe ſoftens and raiſes it without ſtraining or mak-"ing grimaces. Her raptures and ſighs are not laſcivious; her looks have nothing im-

"pudent,

He then celebrates Freſcobaldi as an admirable performer on the organ, and others of his time for their excellence on other inſtruments; and remarks on the great concourſe of people at the churches of Rome on feſtival days upon the rumour of ſome grand muſical performance, eſpecially when new motetti were to be ſung.

Charidorus to theſe arguments of Philoponus replies; and firſt he aſſerts that although the ditone, trihemitone, and the two ſixths were not known to the ancients as conſonances; and for this he cites the teſtimony of Galilei, and Salinas, lib. II. cap. ii. page 60, who indeed ſays the ſame thing, but gives this aukward reaſon for not enumerating theſe intervals among the conſonances, namely, that thoſe who thought them ſuch were unwilling to contradict the doctrines of the Pythagoreans, who allowed of no other conſonances than the diateſſaron, diapente, and diapaſon; yet upon this foundation he ſcruples not to aſſert, and that in terms the moſt poſitive that the ancients were acquainted with and practiſed muſic in conſonance.

He then enters into a long diſcourſe on the Tibiæ of the ancients, the genera and their ſpecies, and other particulars of the ancient muſic. To what Philoponus had advanced in favour of Suriano and Theophilus, Charidorus anſwers that the complaint of Ariadne, written by Ottavio Rinuccini, and ſet to muſic by Claudio Monteverde, is more to be eſteemed than any canon of either of them.

He commends that triumvirate, meaning, as it is ſuppoſed, Giulio Caccini, Jacopo Peri, and Claudio Monteverde, who revived the monodical or recitative ſtyle, but he adds, that what they did was not ſo much the effect of their own judgment and induſtry, as of the advice and aſſiſtance of the learned men then at Florence.

" pudent, nor does ſhe tranſgreſs a virgin modeſty in her geſtures. In paſſing from one " key to another ſhe ſhews ſometimes the diviſions of the enharmonic and chromatic kind " with ſo much art and ſweetneſs, that every body is raviſhed with that fine and difficult " method of ſinging. She has no need of any perſon to aſſiſt her with a Theorbo or viol, " one of which is neceſſary to make her ſinging complete; for ſhe plays perfectly well " herſelf on both thoſe inſtruments. In ſhort, I have had the good fortune to hear her " ſing ſeveral times above thirty different airs, with ſecond and third ſtanzas compoſed by " herſelf. I muſt not forget to tell you that one day ſhe did me the particular favour to " ſing with her mother and her ſiſter. Her mother played upon the lute, her ſiſter upon " the harp, and herſelf upon the Theorbo. This concert, compoſed of three fine voices, " and of three different inſtruments, ſo powerfully tranſported my ſenſes, and threw me " into ſuch raptures, that I forgot my mortality, and thought myſelf already among the " angels enjoying the felicity of the bleſſed.' Bayle, Art. BARONI, in not.

Of

Of ſymphonetic muſic, the excellencies of which Philoponus had ſo ſtrongly inſiſted on, Charidorus ſeems to entertain no very high opinion; for he ſays that were the muſicians in general to make their compoſitions as fine as thoſe of Cypriano de Rore; yet becauſe the melody is required to be diſtributed through all the ſeveral parts, for if one part be highly finiſhed, the reſt will ſing unhandſomely, the grace and beauty of the work will not ſhine forth. And as to that variety of motion and difference in the time of notes, and thoſe ſundry points and paſſages which conſtitute the difference between figurate and plain deſcant, he ſays that they produce nought but confuſion, and that they render only an enervate kind of muſic; and that as thoſe who labour under a fever have an inordinate and inconſtant pulſe, ſo in this kind of harmony, the numbers being inordinate and confuſed, that energy which ſo greatly affects and delights our ears and minds is wanting, and the whole becomes a confuſed jargon of irregular meaſures *.

In the courſe of his reaſoning Charidorus frequently cites Plato, Ariſtotle, Nicomachus, Ariſtides Quintilianus, Ariſtoxenus, Bacchius, Plutarch, Ptolemy, and others of the Greek writers on muſic; and after collecting their ſentiments, he oppoſes to them thoſe of Guido Aretinus, Bartolomeo Ramis, Spataro, and Steffano Vanneo; for as to Franco and Johannes De Muris, and the reſt of that claſs, he ſays they are half ancient, and totally barbarous; and adds, that among the ancients the very women were ſkilled in harmonics, for that Porphyry, in his Commentaries on the Harmonics of Ptolemy, mentions one Ptolemais, a certain woman, who treated accurately on the elements of the Pythagorean muſic. Speaking of the metrical part of muſic, he ſays that the ancients were very exact and curious in their phraſe, and in their pronunciation, and examined the momenta of times, accents, letters, and ſyllables, but that the moderns pay but little attention to theſe matters: yet he ſays that through the endeavours of the Florentine Academy, a more diſtinct and elegant pronunciation in the monodical cantus or recitative began to be eſteemed. He adds, that recitative thus improved

* This objection lays a ground for a ſuſpicion that Doni was an incompetent judge of the merits of muſical compoſition; for who does not ſee, with reſpect to the power of moving the affections, the difference between mere melody and muſic in conſonance, and the preference due to the latter?

was

was introduced by a young man named Loretus, before-named, whom Nicola Doni, a relation of the author, very kindly entertained at his houſe for ſome years, and cauſed to be aſſiſted in his muſical ſtudies.

Charidorus then bewails the fate of modern muſic, in that it is no longer as it was wont to be, the ſiſter of poetry; and obſerves that the eccleſiaſtical ſongs are deficient both in purity of phraſe and elegance of ſentiment: and as to harmony of numbers, he ſays it is not to be looked for, for that they are written in proſe, in which ſo little regard is paid to concinnity or aptneſs of numbers, that there have not been wanting muſicians who have ſet to muſic in parts, the genealogy of Jeſus Chriſt, conſiſting wholly of Hebrew names *.

He then enters largely into the conſideration of the Melopoeia and Rythmopoeia of the ancients, and next of the Progymnaſtica, or rudiments of muſic; he ſays that the practice of ſinging was much more aptly and expeditiouſly taught by the ancient Greeks than by the modern Latins, with the help of the ſix ſyllables invented by Guido, or by the later Germans and French with that of ſeven: and he aſſerts, with the greateſt degree of confidence, that the noviciate of the younger ſtudents in muſic would be much ſhortened were two of the ſix ſyllables of Guido cut off; and as to the practice of ſolmiſation, his ſentiments are as follow: 'What that monk Aretinus 'boaſts of his invention, ſaying that it greatly contributed to facili-'tate the learning of muſic, is partly true and partly falſe: it is true 'when compared with the ages next immediately before him, in 'which the ancient progymnaſtical ſyllables were out of uſe; but 'falſe when compared with the practice of the ancient Greeks and 'Romans, who made uſe of theſe four ſyllables, TA, TA, TE, TE; 'and if, following their example, the ſyſtem of Guido were reduced 'to the ancient meaſure, it would be far more commodious.'

In the third and laſt part, Doni, in the perſon of Charidorus, cites from Suetonius a paſſage wherein it is related of Nero, that in order to enable him to ſing the better, he not only abſtained from fruit and ſuch kind of food as had a tendency to hurt his voice; but to improve it ſuffered a leaden plate to be fixed on his breaſt, and made uſe of vomits and clyſters †.

* Doni here alludes to a compoſition in Glareanus of Iodocus Pratenſis, to the words of the firſt chapter of the Goſpel of St. Matthew.

† The author gives not the leaſt intimation to favour the notion that the practice of caſtration, with a view to the preſervation of the voice, was in uſe among the ancients; but

To this diſcipline of Nero, ridiculous as it was ſevere, and the ſervile condition of ſingers in ancient Greece and Rome, Charidorus oppoſes the licentious and diſorderly lives of thoſe of modern Italy, of whom he gives the following account.

'In theſe our days the ſingers are generally of the lower claſs, 'yet are their maſters unable to keep them under reſtraint; and 'their inſolence is ſuch as ſcarcely to be borne with. You ſee 'thoſe nice eunuchs, who every one of them make more money than 'ten ſinging-maſters, how daintily they live, how much they 'boaſt of themſelves, what little account they make of other men, 'and that they even deride ſuch as are learned. I ſay nothing 'of their morals, ſince what is ſeen by every body cannot be denied. 'When the princes Barberini have on certain feſtival days given to 'the public muſical dramas, have you not ſeen ſome of them conteſt-'ing with thoſe lords, impudently thwarting them, and endeavouring 'to get admitted whomſoever they pleaſed into the theatre? when 'tickets of admiſſion were made out they have not been content 'with a few, but were ready to tear more out of the hands of ſuch 'as were appointed to diſtribute them.'

He ſays that Vitruvius relates that he had been told by the ſon of Maſiniſſa, king of Numidia, who made him a viſit, and ſtayed ſome days at his houſe, that there was a certain place in Africa, Pliny calls it Zama, where were fountains of ſuch a nature, that thoſe who were born there and drank of the water had excellent voices for ſinging; and that he himſelf, at Luneburg, a city of Savoy, ſeated under the very Alps, had been at a fountain, the water whereof produced ſimilareffects; and that coming there on a certain feſtival in the evening, he found ſome of the inhabitants ſinging praiſes to God with voices ſweet and muſical to a wonderful degree, and ſuch as he conceives thoſe of the ſingers in ancient Greece and Rome to have been.

He ſays that notwithſtanding the great number of ſingers at Rome, there were in his time very few whoſe voices were perfect and ſweet.

He adds that the ſilence of the ancients in this particular implies that the practice of caſtration, for the purpoſe of meliorating the voice, was not in uſe among the ancient Greeks and Romans; but contradicts the vulgar opinion of its effect, inſiſting that the voices of women and boys are in general more ſweet than thoſe of eunuchs, the ſing-

but he ſpeaks of the practice of infibulation for a ſimilar purpoſe, as mentioned by Juvenal, and refers to Celſus for a particular deſcription of the method of performing the operation.

ing of whom together in large companies he reſembles to the noiſe of a troop of wethers.

Philoponus having in his argument inſiſted largely on the exquiſite performance of many modern muſicians on various inſtruments, Charidorus replies that the beſt of them are not be compared to thoſe among the ancients, who played on the lyre and the tibia. He ſays that the Engliſh are allowed to excel on the flute; and that there are many in that kingdom good performers on the cornet, yet he cannot believe that the Engliſh artiſts are equal to the ancient players on the tibia, namely, Antigenides, Pronomus, and Timotheus.

Speaking of inſtruments, he ſays there are many particulars relating to the conſtruction of them, which are unknown to the modern artificers, as namely, that the beſt ſtrings are made when the north, and the worſt when the ſouth wind blows; and that the bellies of lutes and viols, and other inſtruments of the fidicinal kind, ſhould be made of fir, cloven and not ſawed, leſt the fibres ſhould be cut croſs in ſmoothing *.

He ſays it is no wonder that the tibiæ of the ancients excelled ſo greatly thoſe of the moderns, ſeeing that the old Greeks and Romans were moſt diligent and curious about them; for they were conſtructed of box, the wood of the Lote-tree, of ſilver, and of the ſhank-bones of certain animals, that is to ſay, deer and aſſes, and of a Grecian reed, ſtill in uſe among the nations of the Eaſt, excelling all the reſt in ſweetneſs, as he judges from having once heard an Engliſhman play on a pipe of this kind.

He greatly laments, that although Vitruvius has given a deſcription of the ancient hydraulic organ, we, at this diſtance of time, are incapable of underſtanding the terms made uſe of by him for explaining it, and that the diagrams repreſenting the ſeveral parts of it are loſt. He adds, that the organ mentioned by Zarlino in his Soppliments, affords no argument to conclude that thoſe of the ancients were not greatly ſuperior to it.

He next proceeds to cenſure the muſicians of his time for the licentiouſneſs and levity of their compoſitions, in theſe words, ‘ Deſ-
‘ piſing the moſt ſweet motets of Preneſtinus and Morales, and others
‘ which they call too old, and ſtudying novelty, they daily obtrude

* This remark, if attended to, will be found to amount to nothing; for the fibres of the wood are as much cut acroſs by the ſmoothing or working the belly of ſuch an inſtrument as by ſawing.

‘ their

'their own ſymphonies, which they ſteal here and there, and afterwards tack together in a pitiful manner. Who taught them,' exclaims he, 'to adapt to a joyful modulation and concentus, that ſad and mournful petition of Kyrie Eleiſon? Or, on the other hand, to make ſad and mournful that clauſula of Mary's ſong, the Gloria Patri, which is full of exultation? yet this they daily practiſe *.'

At the end of this treatiſe of Doni, De Præſtantia Muſicæ veteris, is a catalogue of the author's writings on the ſubject of muſic, amounting to no fewer than twenty-four tracts, reckoning many that were never publiſhed, and a few that he did not live to complete.

From the account above given of Doni it muſt appear that he was very deeply ſkilled in muſical ſcience, and that he had diligently peruſed as well the writings of the ancients as the moderns on the ſubject. Pietro della Valle, the famous traveller, who was intimately acquainted with him, bears a very honourable teſtimony to his character, for he ſays he had 'congiunta a gran bontà e integrità di coſtumi profondiſſima erudizione, con eſatta notizia della lingua Greca, delle mattematiche, della teoria muſicale, della poeſia, dell' iſtoria, e di ogni altra facoltà che a ciò poſſa giovare; con l' ajuto e comodità che ha avuto di vedere molti bei libri reconditi e non pubblicati alle ſtampe, maſſimamente autori antichi Greci nella Vaticana e in molt' altre librerie famoſe.'

This character of Doni, given by one who was intimate with him, and well knew the eſtimation he was held in at Rome, is in ſome meaſure confirmed by Meibomius, although he had no other foundation for his opinion than that intrinſic evidence of learning, induſtry, and ingenuity contained in the writings of Doni; for he ſays that none of the age he lived in had written with more learning or elegance than he had done; and that had he been better ſkilled in Greek literature, and known at leaſt the firſt principles of the mathematics, he would have performed greater things.

* Both the objections implied in theſe queries are well founded, but the latter only of them will hold at this day; for the public ear is too depraved to bear pathetic muſic. As to the former objection, it aroſe from the practice of aſſimilating the muſic of the church to that of the theatre; and this abuſe has ſo prevailed, that the Kyrie Eleiſon is now frequently ſet to a movement in jig-time. In a maſs of Pergoleſi, one of the moſt pathetic of modern compoſers, the Gloria Patri is a fugue in chorus, and the Amen a minuet. Graun's celebrated Te Deum is of a lighter caſt than any opera of Lully, Bononcini, or Handel: in it that moſt ſolemn clauſe, 'Te ergo quæſumus, tuis famulis ſubveni, quos pretioſo ſanguine redemiſti,' is ſet to a movement in triple time, in the lighteſt of all the keys, viz. E ♭ with the greater third, and with an accompanyment by a German flute. The church-muſic of Perez of Liſbon is for the moſt part in the ſame ſtyle.

CHAP. VI.

ATHANASIUS KIRCHER was born at Fulda in Germany, on the ſecond day of May, 1601. At the age of ſeventeen he entered into the ſociety of the Jeſuits, and, after going through a regular courſe of ſtudy, during which he ſhewed moſt amazing parts and induſtry, he became a teacher of philoſophy, mathematics, and the Hebrew and Syriac languages, in the univerſity of Wirtzburg in Franconia. In the year 1631, when the Suedes entered Germany under Guſtavus Adolphus, he retired into France, and ſettled in the Jeſuits college at Avignon, and remained there till 1635. He was then called to Rome to teach mathematics in the Roman college, which he did ſix years; afterwards he became profeſſor of the Hebrew language in that city, and died there in the month of November, 1680, having written and publiſhed twenty-two volumes in folio, eleven in quarto, and three in octavo. The chief of his works are, the Muſurgia Univerſalis. Primitiæ Gnomicæ Catoptricæ. Prodomus Copticus. Ars Magnetica. Theſaurus Linguæ Ægyptiacæ. Ars magna Lucis et Umbræ. Obeliſcus Pamphilius. Oedipus Ægyptiacus, tom. IV. Itinerarium Extaticum. Obeliſcus Ægyptiacus. Mundus ſubterraneus, tom. II. China Illuſtrata. Phonurgia nova. Kircher was more than ordinarily addicted to the ſtudy of hieroglyphical characters; and it is ſaid that certain young ſcholars cauſed to be engraved ſome unmeaning fantaſtic characters or figures upon a ſhapeleſs piece of ſtone, and buried it in a place which was ſhortly to be dug up; upon digging the place the ſtone was found, and was by the ſcholars that had hid it, carried to Kircher as a moſt ſingular antique, who, quite in raptures, applied himſelf inſtantly to explain the hieroglyphics, and, as he conceived, made it intelligible.

As the Muſurgia is diſperſed throughout Europe, and is in the hands of many perſons, a general view of it may ſuffice in this place. It is dedicated to Leopold, archduke of Auſtria, afterwards emperor of Germany, who was not only a patron of muſic, but an excellent performer on the harpſichord. Of its nature and contents an accurate judgment may be formed by the peruſal of the following Synopſis, prefixed to the firſt volume.

SYNOP-

SYNOPSIS

MUSURGIÆ UNIVERSALIS,

IN X. LIBROS DIGESTÆ.

Quorum ſeptem primi Tomo I. Reliqui tres Tomo II. comprehenduntur.

Liber I. Phyſiologicus, ſoni naturalisGeneſin, naturam & proprietatem effectuſque demonſtrat.

Liber II. Philologicus, ſoni artificialis, ſiue Muſicæ primam inſtitutionem propagationemque inquirit.

Liber III. Arithmeticus, motuum harmonicorum ſcientiam per numeros & nouam Muſicam Algebraicam docet.

Liber IV. Geometricus, interuallorum conſono diſſonorum originem per monochordi diuiſionem Geometricam, Algebraicam, Mechanicam, multiplici varietate oſtendit.

Liber V. Organicus, Inſtrumentorum omnis generis Muſicorum ſtructuram nouis experimentis aperit.

Liber VI. Melotheticus, componendarum omnis generis cantilenarum nouam & demonſtratiuam methodum producit: continetque quicquid circa hoc negotium curioſum, rarum & arcanum deſiderari poteſt.

Liber VII. Diacriticus, comparationem veteris Muſicæ cum moderna inſtituit, abuſus detegit, cantus Eccleſiaſtici dignitatem commendat, methodumque aperit, qua ad patheticæ Muſicæ perfectionem tandem perueniri poſſit.

Liber VIII. Mirificus, nouam artem Muſarithmicam exhibet, qua quiuis etiam Muſicæ imperitus, ad perfectam componendi notitiam breui tempore pertingere poſſit, continetque Muſicam Combinatoriam, Poeticam, Rhetoricam, Pangloſſiam Muſarithmicam omnibus linguis nouo artificio adaptat.

Liber IX. Magicus, reconditiora totius Muſicæ arcana producit; continetque Phyſiologiam conſoni & diſſoni; Præterea Magiam Muſico-medicam, Phonocampticam, ſiue perfectam de Echo, qua menſuranda, qua conſtituenda doctrinam, Nouam Tuborum oticorum, ſiue auricularium, fabricam; item Statuarum, ac aliorum Inſtrumentorum Muſicorum Autophonorum, ſeu per ſe ſonantium, uti & ſympathico-

rum ſtructuram curioſis ac nouis experientiis docet. Quibus adnectitur Cryptologia muſica, qua occulti animi conceptus in diſtans per ſonos manifeſtantur.

Liber X. Analogicus, decachordon naturæ exhibet, quo Deum in 3 Mundorum Elementaris, Cœleſtis, Archetypi fabrica ad Muſicas proportiones reſpexiſſe per 10. gradus, veluti per 10. Naturæ Regiſtra demonſtratur.

Regiſtrum 1. Symphoniſmos Elementorum, ſiue Muſicam Elementarem.
Regiſtrum 2. Cœlorum admirandam Symphoniam in motibus, influxibus effectibuſque.
Regiſtrum 3. Lapidum, Plantarum, Animalium, in Phyſico, Medico, Chymico negotio.
Regiſtrum 4. Muſicam Microcoſmi cum Megacoſmo, id eſt minoris cum maiori mundo.
Regiſtrum 5. Muſicam Sphigmicam, ſiue pulſuum in venis arteriſque ſe manifeſtantem.
Regiſtrum 6. Muſicam Ethicam in appetitu ſenſitiuo & rationali eluceſcentem.
Regiſtrum 7. Muſicam Politicam, Monarchicam, Ariſtocraticam, Democraticam, Oeconomicam.
Regiſtrum 8. Muſicam Metaphyſicam, ſiue Potentiarum interiorum ad Angelos & Deum comparatam.
Regiſtrum 9. Muſicam Hierarchicam, ſiue Angelorum in 9 choros diſtributorum.
Regiſtrum 10. Muſicam Archetypam, ſiue Dei cum uniuerſa natura concentum.

} exhibet

In the preface to the Muſurgia the author relates that he had been aſſiſted by many profeſſors of the muſical ſcience in the compiling of his work, that is to ſay, by Antonio Maria Abbattini, chapel-maſter of St. John de Lateran and St. Lawrence in Damaſus, and afterwards of St. Maria Maggiore, and to Pietro Heredia of Rome, in the eccleſiaſtic and motetic ſtyles; by Pietro Franceſco Valentini, and Franceſco Picerli, in what relates to canon; by Hieronymus Kapſberger in the organic ſtyle; and by Giacomo Cariſſimi in the recitatives and the more abſtruſe parts of muſical compoſition; and for this aſſiſtance he makes a grateful acknowledgement.

He apologizes for writing on muſic, himſelf not being a muſician, by the example of the prince of Venoſa, who, though not a muſician

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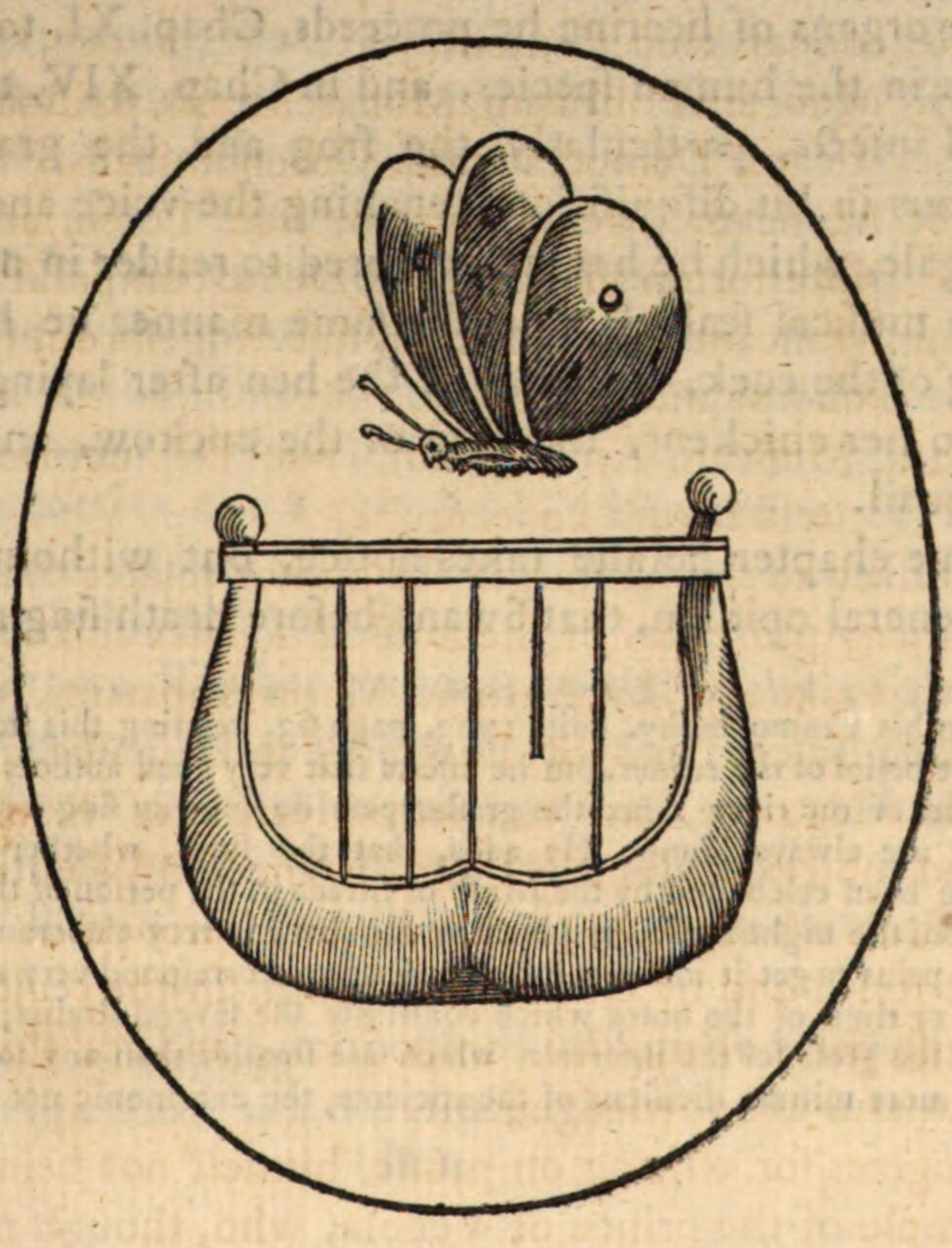
by profeſſion, was admirably ſkilled in the ſcience, and was alſo an excellent compoſer: he adds, that neither Ptolemy nor Alphonſus were aſtronomers or muſicians by profeſſion, and yet the one wrote on Harmonics, and the other compiled Aſtronomical tables. For his own part, he ſays, that from his youth he had aſſiduouſly applied himſelf, not only to learning and the ſciences, but to practical muſic, his ſkill in which can only be judged of by the contents of his work; nor is it, he ſays, the practice alone that he has laboured to cultivate, but he has treated largely of the theory, without which the knowledge acquired by practice will be of little avail.

He takes notice that Merſennus had then lately given to the world a large volume entitled Harmonie Univerſelle, which he ſays is a moſt excellent work, but that it does not ſo much regard the practical muſician as the philoſopher.

Before we proceed to an account of this elaborate and entertaining work, it may be obſerved that even the title-page ſuggeſts a ſubject of enquiry ſufficient to awaken curioſity, namely, the following emblematical device, which Kircher found engraven on an antique gem.



This figure of a lyre with one ſtring broken, and a graſhopper or rather butterfly over it, alludes to a relation of Strabo to the following purpoſe. In Locris, one of the chief cities of Greece, dwelt Eunomus, an excellent muſician; there lived alſo at the ſame time, in the neighbouring city of Rhegium, one of the ſame profeſſion, named Ariſtonus, who had challenged Eunomus to a trial of ſkill in their art; Eunomus repreſented to his rival that nature was againſt him in this conteſt; for that on his ſide of the river Alax, which divides Locris from Rhegium, the graſhoppers ſang, but that on the ſide where Ariſtonus dwelt they are ſilent: this did not diſcourage Ariſtonus; the conteſt began, and while Eunomus was playing, a ſtring of his lyre broke, when preſently a graſhopper leaping upon the inſtrument, ſupplied the melody of the broken chord, and enabled Ariſtonus to obtain the victory *.

In Chap. II. of the ſame book Kircher gives the anatomy of the ear; and delineates, with ſeemingly great exactneſs, the organ of hearing in a man, a calf, a horſe, a dog, a hare, a cat, a ſheep, a gooſe, a mouſe, and a hog.

From the organs of hearing he proceeds, Chap. XI. to deſcribe the vocal organs in the human ſpecies, and in Chap. XIV. thoſe of other animals and inſects, particularly the frog and the graſhopper: he is very curious in his diſquiſitions touching the voice and the ſong of the nightingale, which he has endeavoured to render in notes borrowed from the muſical ſcale †. In the ſame manner he has exhibited the crowing of the cock, the voice of the hen after laying, her clucking or call to her chickens, the note of the cuckow, and the call or cry of the quail.

In the ſame chapter he alſo takes notice, but without aſſenting to it, of that general opinion, that Swans before death ſing moſt ſweetly,

* Heylin, in his Coſmography, edit. 1703, page 63, relating this ſtory, ſays he does not inſiſt on the belief of the reader, but he aſſerts that very good authors have ſaid that on the Locrian ſide of the river Alax the graſhoppers do merrily ſing; and that towards Rhegium they are always ſilent. He adds, that the ſtory, whether true or falſe, is worthy to have been celebrated by the Muſe of Strada in the perſon of the poet Claudian.

† The ſong of the nightingale, as given by Kircher, is very elaborate, and muſt have coſt him much pains to get it into any form; it ſeems to correſpond very well, with reſpect to the meaſure or time of the notes which conſtitute the ſeveral ſtrains; but the diviſion of our ſcale is too groſs for the intervals, which are ſmaller than any to be found either there or in the more minute diviſions of the ancients, the enarmonic not excepted.

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which beſides that it is of very great antiquity, has the authority of Plato in its favour, and is upon relation delivered by Aldrovandus, concerning the ſwans on the river Thames near London. Notwithſtanding which, from the difference in opinion of writers about it, who ſeverally affirm that ſome ſwans ſing not till they die, others that they ſing, yet die not; and for other reaſons, Sir Thomas Brown heſitates not to reject it as a vulgar error in theſe words: 'When 'therefore we conſider the diſſention of authors, the falſity of rela-'tions, the indiſpoſition of the organs, and the immuſical note of all 'we ever beheld or heard of; if generally taken, and comprehending 'all ſwans, or of all places, we cannot aſſent thereto. Surely he 'that is bit with a Tarantula ſhall never be cured by this muſick *; 'and with the ſame hopes we expect to hear the harmony of the 'ſpheres †.'

In Book II. Kircher treats of the muſic of the Hebrews, and exhibits the forms of ſundry of their inſtruments; from hence he proceeds to the muſic of the Greeks, of which in this place he gives but a very general and ſuperficial account.

In Book III. he enters very deeply into the doctrine of Harmonics, firſt explaining the ſeveral kinds of proportion, and next demonſtrating the ratios of the intervals. In Chap. VIII. of this book he exhibits the ancient Greek ſcale and that of Guido in a collateral ſituation, thereby demonſtrating the coincidence of each with the other. This book contains alſo a ſyſtem of muſical arithmetic, drawn from the writings of Boetius and others, in which are contained rules for the addition, ſubtraction, multiplication, and diviſion of intervals by means of characters adapted to the purpoſe.

This book contains alſo a very preciſe deſignation of the genera with their ſeveral colours or ſpecies, as they are found in the writings of the Greek harmonicians.

From the Genera Kircher proceeds to the modes of the ancients, which, with Ptolemy, he makes to be equal with the ſpecies of diapaſon; from hence he digreſſes to thoſe of the moderns, which, with Glareanus, he makes to be twelve in number.

Book IV. is wholly on the diviſion of the monochord, and directs

* Sir Thomas Brown, though he rejected the fable of the ſinging of Swans, gave credit to that other of the Tarantula.

† Enquiry into vulgar Errors, book III. chap. xxvii.

the method of finding the intervals by various geometric and algebraic proceſſes.

Book V. entitled De Symphoniurgia, contains directions for the compoſition of muſic in conſonance, a practice, which, after a very laborious ſearch and enquiry, he pronounces the ancient Greeks to have been abſolutely ignorant of. To the examples of ancient notation, by points on the lines, and not the ſpaces, of a ſtave, which he had found in the Dialogo della Muſica of Vincentio Galilei, he adds another, which he had procured from a friend of his, the abbat of the monaſtery of Vallombroſa, conſiſting of a ſtave of two lines only, with points on each, and at different ſtations on the ſpace; this example, which is inſerted in a former part of this work *, he makes to be of greater antiquity than the improvement of the ſtave by Guido.

From this method of notation he ſays the term Counterpoint, ſo well underſtood at this day, is derived. And here Kircher takes occaſion to mention John de Muris as the original inventor of the characters for notes of different lengths. Enough has been ſaid in the courſe of this work in refutation of that popular error, and to prove that the invention is not to be aſcribed to De Muris, but to Franco of Liege, who flouriſhed in the ſame century with Guido.

In this book Kircher explains with ſufficient exactneſs the nature of Counterpoint, both ſimple and figurate; as alſo of Fugue, by him termed Contrapunctus Fugatus; and delivers in general terms the precepts for compoſition in two, three, four, and more parts.

In the courſe of this book he gives various examples of the eccleſiaſtic and theatric ſtyles, and celebrates for their ſkill in the former, Orlando de Laſſo, Arcadelt, Iodocus Pratenſis, Paleſtrina, Suriano, Nanino, Chriſtopher Morales, Cifra, and many more; and for the madrigal-ſtyle the prince of Venoſa, Horatio Vecchi, and others.

Towards the cloſe of this book he ſpeaks of that ſpurious kind of fugue called Fuga in Nomine; and not only explains the nature of canon, but gives examples of canons, wonderful in their contrivance, and mentions one that may be ſung by twelve million two hundred thouſand voices.

In Book VI. he treats of inſtrumental muſic, and of the various inſtruments in uſe among the moderns. Almoſt the whole of this

* Vol. I. page 429.

book

book is taken from the Latin work of Merſennus, and it is but in few inſtances that Kircher differs from his author. At the end of this book, following the order of Merſennus, he treats of bells, and gives a particular deſcription of the great bell at Erfurth; he ſays it was caſt in the year 1497, by Gerard Wou de Campis, at the expence of the neighbouring princes and noblemen, and citizens of Erfurth; that it is in thickneſs a quarter and half quarter of an ell, its height is four ells three quarters, and its exterior periphery fourteen ells and a half, and its weight two hundred and fifty-two hundred.

Kircher ſays that it requires twenty-four men to ring or ſtrike this bell, beſides two others, who on each ſide ſhove forward the tongue or clapper †, and that the ſound of it is plainly to be heard at the diſtance of three German leagues; he ſays that its fundamental note is D SOL RE, but that it gives alſo F FA UT, making a conſonance of a minor third.

In Book VII. is a compariſon between the ancient and modern muſic: with reſpect to the former the following are his ſentiments:

'The whole of the Greek monuments of the ancients that are extant are the writings of Ariſtides Quintilianus, Manuel Briennius, Plutarch, Ariſtotle, Callimachus, Ariſtoxenus, Alypius, Ptolemy, Euclid, Nicomachus, Boetius, Martianus Capella and ſome others, who flouriſhed in the laſt age; ſeveral of whoſe Greek manuſcripts are bound up together in one huge tome, in the library of the Roman college, where they are kept as a great treaſure; and if you carefully compare all thoſe authors together, as I have done, you will find no-

* Kircher's expreſſion in the original is, 'Ut plene exaudiatur, & ſufficienter concutiatur 'à 24 hominibus compulſanda eſt, præter quos bini alii requiruntur, qui ex utroque latere 'linguam impellant;' and this ſuggeſts a doubt whether in fact this bell is ever rung at all or not; to ring a bell, in propriety of ſpeech, is by means of the rope and the wheel to raiſe it on its axis, ſo as to bring it to a perpendicular ſituation, that is to ſay, with its rim upwards; the pull for this purpoſe gives a ſtroke of the clapper on one ſide of the bell, and its deſcent to its original pendent ſituation occaſions another on the other ſide. The action of twenty-four men in Kircher's account is not clearly deſcribed, but that of the two men whoſe employment it is to ſhove the clapper againſt the ſide of the bell, does moſt plainly beſpeak the act of tolling and not ringing, a practice which is ſaid to be peculiar to England, which for that reaſon, and the dexterity of its inhabitants in compoſing and ringing muſical peals wherein the ſounds interchange in regular order, is called the ringing iſland.

† Whoever is deſirous of knowing more about bells, may conſult Hieronymus Magius, De Tintinnabulis. Amſtel. 1664, in which book are many curious particulars relating to them.

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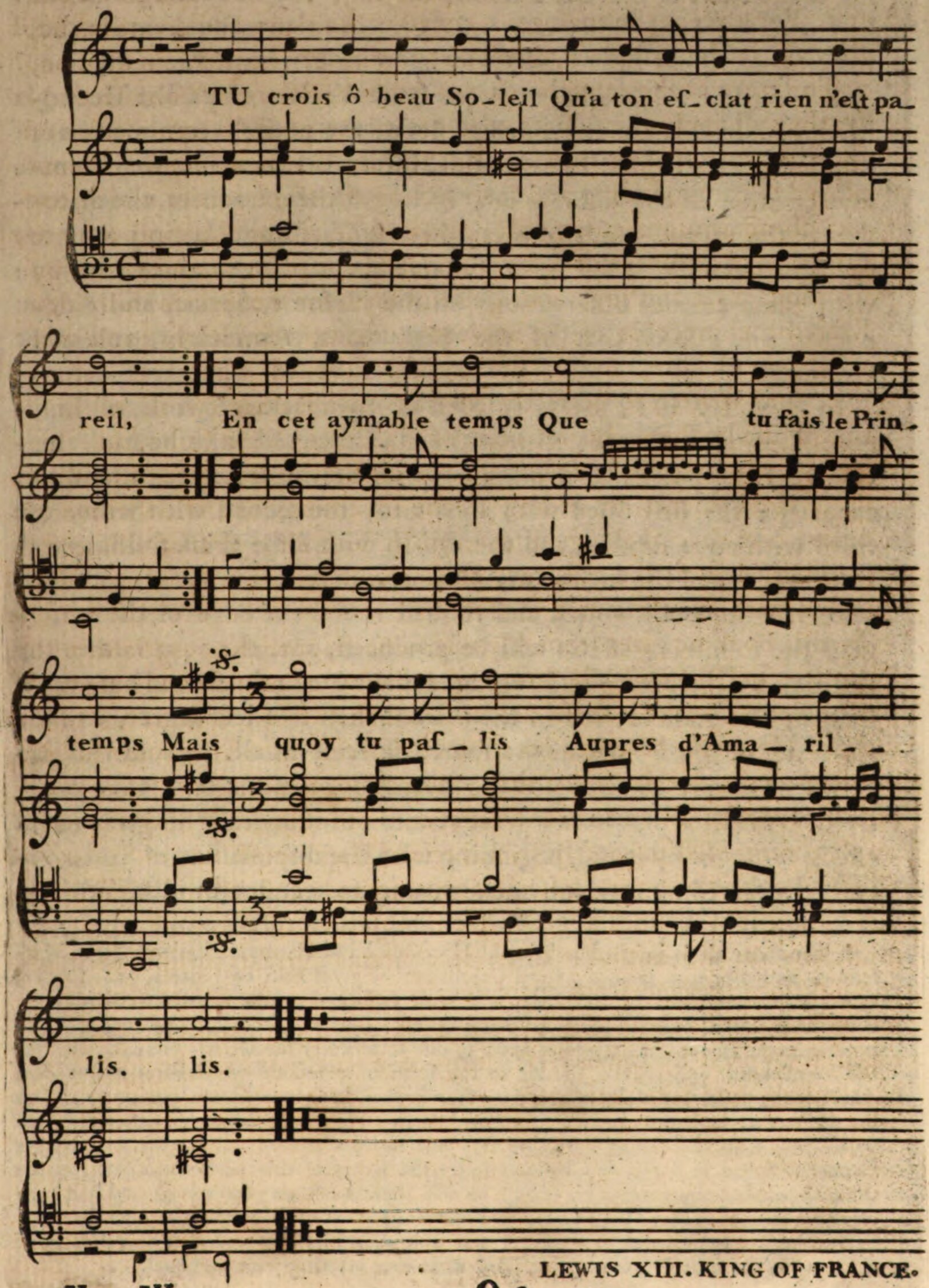
'thing ſo different in any of them but what may be found in all the 'reſt. For, except the analogous, cœleſtial, humane, and divine muſic, 'they all, in the firſt place, dwell on the various compoſition, diviſion, 'and mixture of the tetrachords and ſyſtems of the diapaſon: ſecond-'ly, they all apply themſelves with great care to the determination of 'the different tones or modes: and, thirdly, all their induſtry is em-'ployed in compounding and determining the three genera, the diato-'nic, chromatic, and enarmonic; and in ſubdividing the moſt minute 'intervals. Boetius ſeems to have ſnatched the palm from them all by 'his moſt exact and ingenious deſcription; for he has ſo fully de-'livered the precepts of the ancient muſicians, ſo clearly explained 'what was obſcure, and ſo dexterouſly ſupplied what was defec-'tive, and written ſo perfectly in that moſt learned work of his, 'that while he ſhews he let none of the ancient muſic be hid; he 'ſeems not only to have deſcribed, but alſo to have reſtored the mu-'ſic of the ancients, by adding to the inventions of thoſe that went 'before him ſeveral things diſcovered by himſelf; ſo that whatever 'is diſperſed in all the reſt, may be ſeen collected, encreaſed, and di-'geſted with exquiſite care in Boetius.'

In this book he gives from Alypius ſome fragments of antiquity as ſpecimens of the characters for the notation of muſic in uſe among the ancient Greeks; theſe are inſerted in the firſt volume of this work. Here alſo he takes occaſion to deſcribe the various kinds of dancing-air in practice in his time; as namely, the Galliard, Courant, Paſſamezzo, the Allemand, and Saraband; of all which he gives examples, compoſed purpoſely by his friend Kapſberger.

This book is of a very miſcellaneous nature; and it muſt here ſuffice to ſay, that beſides a general enumeration of the moſt eminent muſicians of the author's time, it contains a great variety of fine compoſitions ſelected from their works; among which are a madrigal of five parts, compoſed by the emperor Ferdinand III. and an air in four parts by Lewis XIII. king of France, which he found in Merſennus, and is here inſerted.


TU crois ô beau So-leil Qu'a ton ef-clat rien n'eſt pa-
reil, En cet aymable temps Que tu fais le Prin-
temps Mais quoy tu paf-lis Aupres d'Ama-ril-
lis. lis.

He mentions alſo that his Catholic majeſty, the then king of Spain, had with great ingenuity compoſed certain litanies, but that he could not procure them time enough to inſert in his work *.

The ſecond volume begins with Book VIII. entitled De Muſurgia Mirifica; in this are contained tables of the poſſible combinations of numbers as they reſpect the muſical intervals; as alſo a very minute inveſtigation of the rythmic art, in which the quantities which conſtitute the various kinds of metre in the Greek and Latin poetry are explained and illuſtrated by the characters uſed in muſical notation; with ſome curious obſervations on the Hebrew, Syriac, and Arabic poetry, and alſo on that of the Samaritans, Armenians, and other Orientals.

In Book IX. is a chapter entitled De Sympathiæ & Antipathiæ ſonorum ratione; the experiment therein deſcribed is wonderfully curious. It ſuppoſes five drinking-glaſſes of the ſame magnitude and capacity; the firſt filled with aqua vitæ, the ſecond with wine, the third with aqua ſubtilis, and the fourth with ſome thick fluid, as ſea-water or oil, and the fifth or middle one with common water; in which caſe, if a finger be wetted and rubbed round the edge of the water-glaſs the following effects will be produced, viz. the aqua vitæ in the firſt glaſs will be prodigiouſly agitated, the wine in the ſecond but gently ſhaken, the aqua ſubtilis in the third ſhaken in a leſs degree, and the ſea-water or other fluid in the fourth ſcarcely at all. From this experiment it may be ſuppoſed the invention of muſic on glaſſes is derived. He then produces a great variety of inſtances of the wonderful effects wrought by muſic, beginning with the diſpoſſeſſion of Saul as recorded in ſacred writ, which he endeavours to account for mechanically.

* The above air is inſerted both in the Harmonici and Harmonie Univerſelle of Merſennus, and is by him termed a royal Cantilena: he gives it in two forms, viz. ſimply, as originally compoſed by the king, and with variations on the two firſt ſtrains by the Sieur de la Barré, organiſt to the king and queen. Theſe variations, conſiſting of diminutions to the amount of ſixty-four notes to one meaſure or ſemibreve, are calculated for the harpſichord, and reduce the air to the form of a leſſon. And here, to obviate a doubt of the poſſibility of depreſſing ſixty-four keys in ſo ſhort a time, Merſennus aſſures his reader that he had frequently ſeen Barré do it. He alſo celebrates another excellent performer, who, excepting Barré, he ſays had not his equal in the world, the younger Cappella, ſtyled le Baron de Chaubonniere: the father of this perſon was living at the time when Merſennus wrote his book; he was then fourſcore years of age, and had been clavicymbaliſt to Henry IV. The ſon told Merſennus that in his performance on the harpſichord he had been much more ſkilful and able than himſelf; and that he deſpaired of attaining to the ſame degree of perfection, or of ever meeting with his equal.

In the ſame manner he reaſons upon the fall of the walls of the city of Jericho at the ſound of the trumpets of the prieſts; aſcribing all to phyſical or mechanical cauſes; and, in ſhort, arguing upon principles that tend to deſtroy in both inſtances the credit of the narration. But to prove that muſic has power as well to excite as to ſubdue evil affections, he by way of contraſt to the caſe of Saul, cites from Olaus Magnus and Krantzius the ſtory of Ericus king of Denmark, already related in vol. III. page 347, of this work.

Seeing how particular Kircher is in his relation of the effects of muſic on the human mind, it can hardly be ſuppoſed he would omit to mention that inſtance of the wonderful efficacy of it in the cure of the frenzy, which is ſaid to be occaſioned by the bite of the Tarantula; and accordingly he deſcribes the various ſymptoms that are brought on by the bite of that inſect, and refers to hiſtories where an abſolute cure had been wrought by the ſole power of muſic *.

* Kircher has illuſtrated his account of the Tarantula by hiſtories of caſes; and firſt he ſpeaks of a girl, who being bitten by this inſect, could only be cured by the muſic of a drum. He then proceeds to relate that a certain Spaniard, truſting to the efficacy of muſic in the cure of the frenzy occaſioned by the bite of the Tarantula, ſubmitted to be bitten on the hand by two of theſe creatures, of different colours, and poſſeſſed of different qualities; the venom was no ſooner diffuſed about his body, than the ſymptoms of the diſorder began to appear; upon which harpers, pipers, and other muſicians were ſent for, who by various kinds of muſic endeavoured to rouſe him from that ſtupor into which he was fallen: but here it was obſerved that the bites of the two inſects had produced contrary effects, for by one he was incited to dance, and by the other he was reſtrained therefrom: and in this conflict of nature the patient expired.

The ſame account of the Tarantula is given in the Phonurgia nova of Kircher, with the addition of a cut repreſenting the inſect in two poſitions, the patient in the action of dancing, together with the muſical notes of the tune or air, by which in one inſtance the cure was effected.

In the Muſurgia Kircher attempts mechanically to account for the cure of the bite of the Tarantula by muſic: he ſays of the poiſon, that it is ſharp, knawing, and bilious, and that it is received and incorporated into the medullary ſubſtance of the fibres. With reſpect to the muſic, he ſays that the ſounds of chords have a power to rarify the air to a certain harmonical pitch, and that the air thus rarified, penetrating the pores of the patient's body, affects the muſcles, arteries, and minute fibres, and incites him to dance, which exerciſe begets a perſpiration, in which the poiſon evaporates.

Unſatisfactory as this theory appears, the belief of this ſtrange phenomenon has prevailed among the ableſt of modern phyſicians. Sir Thomas Brown, ſo far from diſputing it, ſays that ſince many atteſt the fact from experience, and that the learned Kircherus hath poſitively averred it, and ſet down the ſongs and tunes ſolemnly uſed for the cure of the diſeaſe; and ſince ſome alſo affirm that the Tarantula itſelf will dance at the ſound of muſic, he ſhall not at all queſtion it. Enquiries into Vulgar Errors, book III. chap. xxviii.

Farther, that eminent Italian phyſician of the laſt century, Baglivi, a native of Apulia, the country where the Tarantula is produced, has written a diſſertation 'De anatomia 'morſu et effectibus Tarantulæ.' In this he deſcribes the region of Apulia, where the Taran-

The account which he, and indeed other writers, give of the proceſs, is in ſhort this: the ſymptoms of the diſorder appearing,

Tarantula is produced, with the anatomy and figure of the inſect and its eggs, illuſtrated by an engraving; he mentions particularly the ſymptoms that follow from the bite, and the cure of the diſeaſe by muſic, with a variety of hiſtories of cures thus wrought, many of them communicated by perſons who were eye-witneſſes of the proceſs.

Ludovicus Valetta, a Celeſtine monk of Apulia, publiſhed at Naples in the year 1706, a treatiſe upon this Spider, in which he not only anſwers the objections of thoſe who deny the whole thing, but gives, from his own knowledge, ſeveral inſtances of perſons who had ſuffered this way, ſome of whom were of great families, and ſo far from being diſſemblers, that they would at any rate, to avoid ſhame, have concealed the misfortune which had befallen them.

The honourable Mr. Robert Boyle, in his treatiſe of languid and unheeded Motions, ſpeaking of the bite of the Tarantula, and the cure of the diſeaſe which follows it, by means of muſic, ſays that having himſelf had ſome doubts about the matter, he was, after ſtrict enquiry, convinced that the relations in the main were true.

Laſtly, Dr. Mead, in his Mechanical Account of Poiſons, Lond. 1747, has given an eſſay on the Tarantula, containing the ſubſtance of the above relations, which he endeavours to confirm by his own reaſoning thereon.

Notwithſtanding the number and weight of theſe authorities, and the general acquieſcence of learned and ingenious men in the opinion that the bite of the Tarantula is poiſonous, and that the cure of the diſorder occaſioned by it is effected by muſic, we have reaſon to apprehend that the whole is a miſtake.

In the Philoſophical Tranſactions for the year 1672, page 4066, is an extract of a letter from Dr. Thomas Cornelio, a Neapolitan phyſician, to John Doddington, Eſq. his majeſty's reſident at Venice, communicated by the latter, in which, ſpeaking of his intention to ſend to Mr. Doddington ſome Tarantulas, he ſays, 'Mean while I ſhall not omit to 'impart to you what was related to me a few days ſince by a judicious and unprejudicate 'perſon; which is, that being in the country of Otranto, where thoſe inſects are in great 'numbers, there was a man, who thinking himſelf ſtung by a Tarantula, ſhewed in his 'neck a ſmall ſpeck, about which in a very ſhort time there aroſe ſome pimples full of a 'ſerous humour; and that in a few hours after that poor man was ſorely afflicted with 'very violent ſymptoms, as ſyncopes, very great agitations, giddineſs of the head, and 'vomiting; but that without any inclination at all to dance, and without all deſire of having 'any muſical inſtruments, he miſerably died within two days.

'The ſame perſon affirmed to me that all thoſe that think themſelves bitten by Tarantu-'las, except ſuch as for evil ends feign themſelves to be ſo, are for the moſt part young wanton 'girls, whom the Italian writer calls Dolce di Sale; who, by ſome particular indiſpoſition 'falling into this melancholy madneſs, perſuade themſelves, according to the vulgar pre-'judice, to have been ſtung by a Tarantula. And I remember to have obſerved in Cala-'bria ſome women, who, ſeized on by ſome ſuch accidents, were counted to be poſſeſſed 'with the Devil, it being the common belief in that province that the greateſt part of the 'evils which afflict mankind proceed from evil ſpirits.'

He mentions alſo a particular kind of tumour to which the people of Calabria are ſubject, called in their language Coccia Maligno; and which, if attended with certain ſymptoms brings on death. He ſays that the common opinion of this diſtemper is, that it befals thoſe only who have eaten the fleſh of animals that have died a natural death; which notion he affirms to be falſe, with a remark, that of many ſtrange effects we daily meet with, the true cauſe not being known, ſome one is aſſigned upon no better ground than vulgar prejudice, which he believes to be the only foundation for the common opinion touching the cauſe of that diſtemper, which appears in thoſe that think themſelves ſtung by the Tarantula.

Dr.

which in general are violent ſickneſs, difficulty of breathing, and univerſal faintneſs; a muſician is brought, who tries a variety of airs, till at laſt he hits upon one that rouſes the patient from his ſtupor, and urges him to dance, the violence of which exerciſe produces a proportionable agitation of the vital ſpirits, attended with a conſequent degree of perſpiration, the certain preſage of a cure.

The remaining part of this book is a diſquiſition on Echos; and to this purpoſe the author relates from Cardan a pretty ſtory, which does not ſhock our credulity like many others in his work; and is here given in the words of the relater: 'A certain friend of mine 'having ſet out on a journey, had a river to croſs, and not knowing 'the ford, cried out *Oh*, to which an echo anſwered *Oh*; he imagining it to be a man, called out in Italian *Onde devo paſſar?* it anſwered *paſſa*; and when he aſked *qui?* it replied *qui*; but as 'the waters formed a deep whirlpool there, and made a great noiſe, 'he was terrified, and again aſked *Devo paſſar qui?* The echo returns '*paſſa qui*. He repeated the ſame queſtion often, and ſtill had the 'ſame anſwer. Terrified with the fear of being obliged to ſwim in 'caſe he attempted to paſs there, and it being a dark and tempeſtuous 'night, he concluded that his reſpondent was ſome evil ſpirit that 'wanted to entice him into the torrent, wherefore he returned, and 'relating the ſtory to Cardan, was convinced by him that it was no 'demon, but the ſport of nature.'

From this account of a natural, Kircher proceeds to a deſcription of an artificial echo, namely, that in the Villa Simonetta near Milan; and of a building at Pavia, mentioned by Cardan in his treatiſe De Subtilitate, which would return a ſound thirty times. As alſo that at

Dr. Serao, an Italian phyſician, as it ſeems has written an ingenious book, in which he has effectually exploded this opinion as a popular error; and in the Philoſophical Tranſactions, No. LX. for the year 1770, pag. 236, is a letter from Dominico Cirillo, M.D. profeſſor of natural hiſtory in the univerſity of Naples, wherein, taking notice of Serao's book, he ſays that having had an opportunity of examining the effects of this animal in the province of Taranto, where it is found in great abundance, he finds that the ſurprizing cure of the bite of the Tarantula by muſic, has not the leaſt truth in it; and that it is only an invention of the people, who want to get a little money by dancing when they ſay the Tarantiſm begins. He adds, 'I make no doubt but ſometimes the heat of 'the climate contributes very much to warm their imaginations, and throw them into a 'delirium, which may be in ſome meaſure cured by muſic; but ſeveral experiments have 'been tried with the Tarantula, and neither men nor animals after the bite have had any 'other complaint than a very trifling inflammation upon the part, like thoſe produced by the 'bite of a ſcorpion, which go off by themſelves without any danger at all. In Sicily, 'where the ſummer is ſtill warmer than in any part of the kingdom of Naples, the Tarantula is never dangerous. And muſic is never employed for the cure of the pretended 'Tarantiſm.'

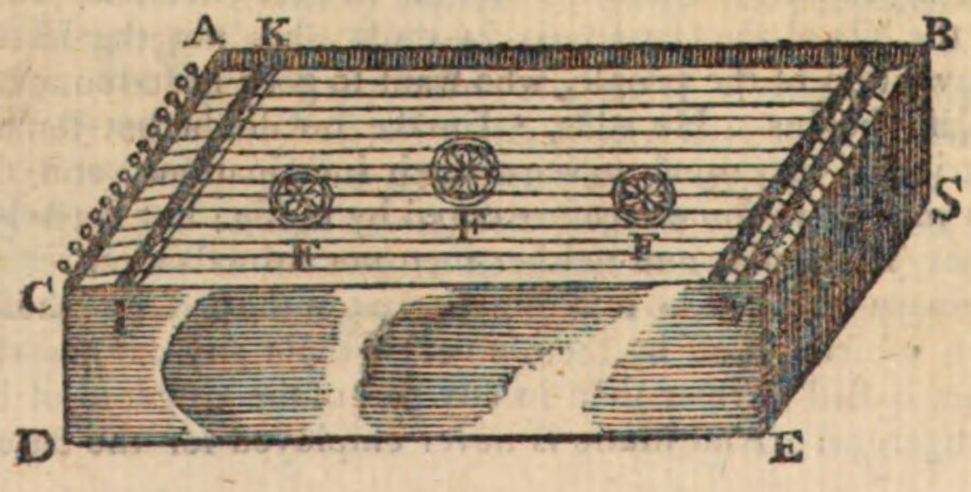
Syracuſe, by ſome called the Priſon, and by others the Ear of Dionyſius, deſcribed by Mirabella in his Ichnography of Syracuſe.

From Phonic and Acouſtic buildings, Kircher proceeds to a deſcription of Phonotactic machines, which by the rotation of a cylinder produce muſic from bells, and organs conſtructed for the purpoſe; and here he gives a very particular deſcription of what he calls a Cymbalarian machine, in the form of a ſtar, in the church of the monaſtery of Fulda, ſo contrived, as that by the motion of a cylinder round its axis, muſic is produced from a number of ſmall bells.

He next deſcribes an inſtrument, contrived to reſemble in the ſound of it a concert of viols; it is in fact a harpſichord with a circular belly, under which is a wheel, one ſixth part whereof riſes above the belly of the inſtrument. The ſtrings, which are required to be of the inteſtines of animals, like thoſe of the harp, are ſtrained into contact with the edge of this wheel, which being rubbed with powder of roſin, produces from each a ſound like that of a viol.

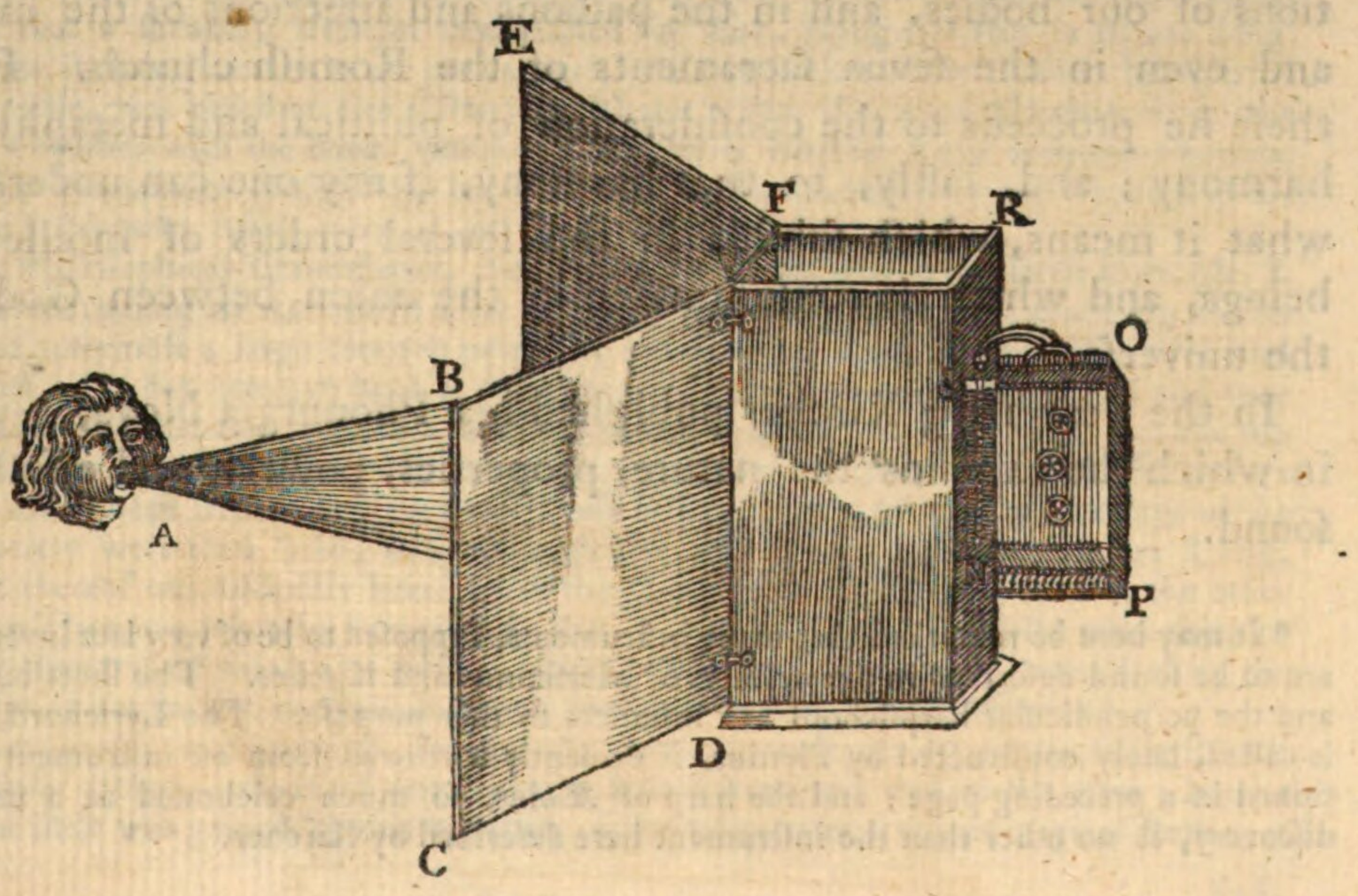
In this chapter Kircher mentions a contrivance of his own, an inſtrument, which a few years ago was obtruded upon the public as a new invention, and called the harp of Æolus, of which he thus ſpeaks.

'As the following inſtrument is new, ſo alſo is it eaſy to conſtruct
'and pleaſant, and is heard in my muſeum, to the great admiration of
'every one. It is ſilent as long as the window, in which it is placed,
'remains ſhut, but as ſoon as it is opened, behold an harmonious ſound
'on the ſudden ariſes that aſtoniſhes the hearers; for they are not able
'to perceive from whence the ſound proceeds, nor yet what kind of
'inſtrument it is, for it reſembles neither the ſound of a ſtringed,
'nor yet of a pneumatic inſtrument, but partakes of both. The
'inſtrument is made of pine wood; it is five palms long, two broad,
'and one deep; it may contain fifteen or more chords, all equal, and
'compoſed of the inteſtines of animals, as appears in this figure.



'The inſtrument is A B C D, the pegs C A, the bridges I K and 'that at the other end parallel with it: the chords being put round 'the pegs, and extended over the bridges, are faſtened to keys at B V: 'the roſes are F F F; and near S is a handle by which it may be ſuſ-'pended. The method of tuning it now remains, which is not, as in 'other inſtruments, by thirds, fourths, fifths, or eighths, but all the 'chords are to be tuned to an uniſon, or in octaves. It is very won-'derful, and nearly paradoxical, that chords thus tuned ſhould con-'ſtitute different harmony. As this muſical phenomenon has not as 'yet been obſerved by any one that I know of, I ſhall deſcribe the 'inſtrument very minutely, to the end that it may be ſearched into 'more narrowly, and the effects produced by it accounted for. 'But firſt I ſhall ſhew the conditions of the inſtrument, and where 'it ought to be fixed.

'The inſtrument is to be ſituated in a cloſe place, yet ſo that the 'air may on either ſide have free acceſs to it: in order to which it 'may be obſerved that the wind may be collected by various me-'thods; firſt by canals that are made in the form of cones or ſhells, 'or elſe by valves; for example, let there be two valves, E F and 'B V C D, as in the figure below, ſo joined together in F and V D, 'that they may however leave a paſſage for the wind into the ſpace 'between the two parallel boards F R and V D.



'Let the valves be placed on the outſide, and the parallel boards 'on the inſide of the room, at the back of which the inſtrument is 'to be fixed, at the chink S N, but ſo as to be turned againſt the 'chink in an oblique ſituation, that the wind being collected by the 'valves, and forced between the narrow part between the boards 'B V and E F, and going out through the chink, may ſtrike all the 'chords of the inſtrument S O N P. When it is thus diſpoſed you 'will perceive an harmony in the room in proportion as the wind is 'weaker or ſtronger; for from time to time all the chords having a 'tremulous motion impreſſed upon them, produce a correſpondent 'variety of ſounds, reſembling a concentus of pipes or flutes, affect-'ing the hearers with a ſtrange pleaſure *.'

In this book we alſo meet with a diſcourſe on the ancient hydraulic organ, which, from the deſcription of it by Vitruvius, Kircher laboured to conſtruct; but both his explanation, and the figure of the inſtrument, which he was at the pains of delineating, and has given in the book, appear to be nothing more than an exerciſe of that imagination, which was ever at work and employed in ſolving difficulties.

Book X. is on the ſubject of Analogical muſic, as the author affects to term it, and tends to demonſtrate the harmony of the four elements, and of the planetary ſyſtem. He labours alſo to prove that the principles of harmony are diſcoverable in the proportions of our bodies, and in the paſſions and affections of the mind; and even in the ſeven ſacraments of the Romiſh church. From theſe he proceeds to the conſideration of political and metaphyſical harmony; and, laſtly, to that harmony, if any one can underſtand what it means, which ſubſiſts in the ſeveral orders of intellectual beings, and which is conſummated in the union between God and the univerſe.

In the year 1673 Kircher publiſhed his Phonurgia Nova, a work in which he explains the nature, properties, powers, and effects of ſound.

* It may here be remarked that many inſtruments, ſuppoſed to be of very late invention, are to be found deſcribed in the writings of Merſennus and Kircher. The ſhort baſſoon, and the perpendicular harpſichord are inſtances to this purpoſe. The Lyrichord, as it is called, lately conſtructed by Plenius, is evidently borrowed from an inſtrument mentioned in a preceding page; and the harp of Æolus, ſo much celebrated as a modern diſcovery, is no other than the inſtrument here deſcribed by Kircher.

In

In the Phonurgia Nova, Sect. VI. Cap. i. the author gives a very circumſtantial account of that uſeful inſtrument which we call the Speaking Trumpet, the invention whereof is generally aſcribed to a native of this country, Sir Samuel Moreland *, but Kircher claims it as his own.

And firſt he relates that the motives for his attempt were drawn from that branch of the ſcience of optics called catoptrics, and the ſtructure of thoſe tubes, by the help whereof curious men make obſervations on the ſun; and that he conceived a poſſibility of magnifying ſound by methods ſimilar to thoſe whereby bodies are, at leaſt to our view, encreaſed beyond their true dimenſion. How far his reaſoning was juſt, or whether the ſciences of optics and acouſtics are founded on the ſame principles or not, it is not neceſſary here to enquire, but that he ſucceeded in his endeavours, and was the inventor of the inſtrument here ſpoken of, he does moſt poſitively aſſert.

He ſays, that in order to attain the end propoſed, he made experiments with cylindrical, conic, and elliptic tubes, both ſimple and contorted, or twiſted like a ſcrew, but that he found that one of a cylindrical form ſucceeded beſt; and that this he improved by continuing it in length beyond that proportion which at firſt he thought

* Of this inſtrument an account was publiſhed at London in the year 1671, wherein the author relates ſeveral experiments made by him with this inſtrument, the reſult thereof was, that a ſpeaking trumpet conſtructed by him, being five feet ſix inches long, twenty-one inches diameter at the greater end, and two inches at the ſmaller, being tried at Deal caſtle, was heard at the diſtance of three miles, the wind blowing from the ſhore. Together with the book, which is a thin folio, entitled Tuba Stentoro-Phonica, printed for the famous Moſes Pitt, bookſeller in St. Paul's church-yard, was ſold at his ſhop, the inſtrument itſelf, price 2l. 5s.

In the Philoſophical Tranſactions, No. 141, for the year 1678, is a letter from Mr. J. Conyers, containing an account of what he calls a Reflecting Trumpet, conſiſting of two parts, the outermoſt a large concave pyramid, about a yard long, open at the baſe, and cloſed with a flat but concave head at the top, the figure then reſembling a tall and very ſlender bell. Within this it is ſaid a tube was faſtened, which was continued from the top of the cone ſome inches below the baſe, and then returned at right angles. The letter ſays that this inſtrument was tried at Arundel-houſe in the Strand, where the meetings of the Royal Society were then held; and although the wind was contrary, and very ſtrong, the ſound thereof was diſtinctly heard acroſs the garden of the ſaid houſe, even to the other ſide of the Thames; whereby it appeared, that a reflecting trumpet made after this, or ſome like manner, of wood, tin, pewter, ſtone, earth, or of bell-metal, would carry the voice as far, if not farther, than the long one, invented by Mr. Samuel Moreland.

The ſame perſon attempted to improve the ſpeaking-trumpet, by conſtructing it with three angular arches, inſtead of one reaching almoſt from one end to the other: but he found that little was gained by this variation of the inſtrument from its original form.

ſuf-

ſufficient for his purpoſe. His deſcription of the inſtrument, and his relation of its effects are not a little curious, and are in theſe words: 'There was a repoſitory in my muſeum, in our college at Rome, 'parted from the reſt of the building by a wall that had a gate in 'it; and at the end of the repoſitory was a window of an oval form, 'looking into the college garden, which garden was about three hun-'dred palms ſquare. In this window I fixed a conic tube, compoſed of 'iron plates, twenty-two palms in length, the aperture whereof for 'ſpeaking, exceeded not a quarter of a palm; the body of the tube 'was about one palm in diameter, but it was gradually encreaſed to-'wards the further end to the diameter of three palms. The in-'ſtrument thus conſtructed was placed in the window in a direction 'towards the garden.

'The Janitors or porters of our college had frequent occaſions to 'ſpeak to me, either to notify the approach of a ſtranger, or upon 'matters of a domeſtic concern; and as it was inconvenient for 'them to be continually coming to me, they called to me from the 'gate, and I, being in my chamber, heard them clearly and diſtinct-'ly, and anſwered them through the tube, and was heard by them *.'

'To thoſe who viſited my muſeum, and were aſtoniſhed to hear 'the effect of this inſtrument, I explained the contrivance of it; and 'it is ſcarce credible how many perſons were drawn from diſtant 'cities to ſee and hear it.'

After having given this hiſtory of the invention of the Speaking-Trumpet, Kircher proceeds to refute the opinion that it was firſt diſcovered in England, in theſe words: 'I have here thought proper to 'communicate to the reader a deſcription of this inſtrument, that he 'might not perſuade himſelf that this was a new invention, brought 'out of England, but that it was exhibited by me in our college at 'Rome twenty-four years before the time when it is ſaid to have been 'invented in England; and this many perſons now living, both our 'own fathers, and alſo ſtrangers, who deigned to viſit my muſeum 'filled with rare curioſities, are able to teſtify †.'

* This paſſage is very obſcure in the original, and leaves it a queſtion whether Kircher and the porters ſpoke through one or different inſtruments of the ſame kind; the latter is the moſt probable.

† To corroborate this aſſertion, ſundry paſſages, extracted from the writings of other perſons, are prefixed to the Phonurgia, as namely, Jacobus Albanus Ghibbeſius, Gaſpar Schottus, and Franiſcus Eſchinardus; theſe import that the inſtrument called the Tuba Sten-

He then proceeds to relate that having been compelled to remove his muſeum to another part of the college called the Gallery, he made improvements in the tube, adapted to that place; and that he made a ſtatue, the lips and eyes whereof, by a ſecret contrivance, were made to move, and that by means of the tube, he uttered through it feigned and ludicrous conſultations, with a view to ſhew the fallacy and impoſture of ancient oracles.

He ſays that, with a deſire of knowing the efficacy and power of the conic tube, he aſcended the very high mountain of St. Euſtachius, and took with him one of fifteen palms in length; and that in ſpeaking through the ſame, he and his companions made themſelves heard at different ſtations, two, three, four, and five Italian miles diſtant from the place whence the ſound was uttered; and that by means of the tube alone they called to the people of the neighbouring villages for neceſſaries, and were ſupplied; and farther, invited above two thouſand of them, as by a voice from heaven, to aſcend the mountain, and celebrate the feaſt of Pentecoſt, during which ſolemnity Kircher and his companions ſung litanies through tubes of this kind conſtructed by him.

The works of Kircher are either on ſubjects of the moſt remote antiquity, or ſuch as from their very nature ſeem to elude all enquiry; nevertheleſs, for his Muſurgia Univerſalis, the world is under great obligations to him. In thus availing himſelf of the reſearches of other learned men, and alſo of all the aſſiſtance that he could poſſibly derive from an extenſive correſpondence, and the communications of perſons the moſt eminent of his time in the theory and practice of muſic, he has exhibited ſuch a fund of inſtruction and entertainment; ſuch a diverſity of curious particulars relating to the principles and gradual progreſs of the ſcience, and ſuch a number of curious anecdotes reſpecting the profeſſors of his time, and the opinions entertained of their works, that we know not which to admire moſt, his ingenuity or induſtry.

But notwithſtanding the merits of Kircher in theſe and other inſtances, the Muſurgia ſoon after its publication was very ſeverely cenſured by a man who had purſued the ſtudy of muſic with no ſmall

Stentorophonica was invented by Kircher twenty years before the time when a deſcription of it was publiſhed at London by Sir Samuel Moreland.

Kircher's muſeum was, as he intimates, a very curious one. A catalogue of it was publiſhed at Rome in the year 1709.

degree

degree of aſſiduity, namely, Marcus Meibomius, of Amſterdam, of whom and his writings here follows an account.

CHAP. VII.

MARCUS MEIBOMIUS, a celebrated philologiſt and critic, was a native of Tonningen in Holſtein. In his advanced years he ſettled at Stockholm, and became a favourite of Chriſtina queen of Sueden. Having made a deep reſearch into the works of the Greek writers on muſic, he contracted an enthuſiaſtic fondneſs for the muſic of the ancients, and entertained an opinion not only of its ſuperiority to that of the moderns, but that he was able to reſtore and introduce it into practice. The queen, who by frequent converſations with him had been made to entertain the ſame ſentiments on the ſubject as himſelf, was eaſily prevailed on to liſten to a propoſal of his, which was to exhibit a performance of muſic, under his direction ſtrictly conformable to the practice of the ancients; and, to crown all, he, who had but a bad voice, and had never in his youth been exerciſed in the practice of vocal muſic, was to ſing in it. To this end inſtruments of various kinds were made at the expence of the queen, and under the directions of Meibomius; and public notice was given of a muſical performance that was to captivate and aſtoniſh all that ſhould be ſo happy as to hear it. On the appointed day Meibomius appeared, and addreſſing himſelf to ſing, was heard with patience for a ſhort time; but his performance and that of his auxiliaries was paſt enduring: neither the chromatic nor the enarmonic genus ſuited the ears of his illiterate auditory, and the Lydian mood had loſt its ſoothing power. In ſhort, his hearers, unable to reſiſt the impulſes of nature, expreſſed their ſenſe of the performance by general laughter.

Whatever were the feelings of the people, Meibomius was but little diſpoſed to ſympathize with them: their mirth was his diſgrace, and he felt it but too ſenſibly: for ſeeing in the gallery Monſ. Bourdelot the younger, a phyſician, and a rival of his in the queen's favour, he immediately imputed the behaviour of the people to ſome inſinuations of his to the prejudice of the performance; and without being

being reſtrained by the preſence of the queen, ran up to him, and ſtruck him a blow on the neck; and, to avoid the conſequences of his raſhneſs, quitted the city before he could be called to account for it, and took up his reſidence at Copenhagen. In this latter city Meibomius was well received, and became a profeſſor at Sora, a college in Denmark for the inſtruction of the nobility. Here he was honoured with the title of counſellor to the king; and ſoon after was called to Elſineur, and advanced to the dignity of Architeloni, or preſident of the board of maritime taxes or cuſtoms; but neglecting the duty of his employment, he was diſmiſſed, and upon that occaſion quitted Denmark. Soon after this he ſettled at Amſterdam, and became profeſſor of hiſtory in the college there; but refuſing to give private inſtruction to the ſon of a burgomaſter of that city, alledging that he was not uſed to inſtruct boys but ſtudents, he was diſmiſſed from that ſtation. Upon this he quitted Amſterdam, and viſited France and England, but afterwards returned to Amſterdam, and led a private life, and died in 1710 or 1711, having attained to a great age. He aſſiſted in the publication of an edition of Vitruvius at Amſterdam in 1643, wherein he has endeavoured to rectify ſuch paſſages as related to muſic, and were miſunderſtood by former editors. But his great work was his edition of the ſeven Greek authors who had wrote on muſic, namely, Ariſtoxenus, Euclid, Nicomachus, Alypius, Gaudentius, Bacchius, and Ariſtides Quintilianus, of which it is here propoſed to give a brief account. It was publiſhed at Amſterdam in the year 1652, and contains a general preface to the whole, and alſo a preface to each of the treatiſes as they occur, with a Latin tranſlation of the Greek text, and copious notes, tending to reconcile various readings, and explain the meaning of the ſeveral authors. The work is dedicated to Chriſtina, queen of Sueden, in an epiſtle that abounds with flattery, and is not more hyperbolical than pedantic; for, after enumerating her virtues, and celebrating her wiſdom and learning, he ſays of her, 'tibi Hypatæ Diapaſon, Diapente, ac Diateſſaron conſonent.' In the general preface the author is very ſevere on the modern muſurgiſts; and takes occaſion to mention Kircher, whom he taxes with ignorance of Grecian literature. He then proceeds to relate that Vitruvius, in his treatiſe De Architectura, lib. V. cap. v. had promiſed a ſhort but ſolid doctrine of harmonics, drawn from Ariſtoxenus, in order to determine the conſonances of

thoſe echoing veſſels which he propoſed to place in the theatres of Rome; which doctrine, by a fate common to the works of ancient authors, came to the hands of Meibomius obſcured with foul defects, and that he laboured for three years to reſtore it; but that Kircher, who alſo applied himſelf to the ſame laudable endeavour, has rendered the whole doctrine of Vitruvius erroneous. He farther cenſures Kircher for diſregarding the niceties of grammar, and for the uſe of what he calls barbarous terms, ſuch as Seſquitertius, Seſquiquartus, Seſquioctavus, inſtead of Supertertius, Superquartus, Superoctavus. He adds that the word Muſurgia, the title of Kircher's work, and which he uſes for Opus de Muſica, is not warranted by the authority of any one Greek writer, but is repugnant to the analogy obſerved in the formation of compound words, and ſignifies a muſical operation. Again he cenſures Kircher for this paſſage in the Muſurgia, page 133, 'Ariſtoxenus ſemitonia putat eſſe dimidia to-
'norum. Hunc ſecutus Martianus Felix turpiori adhuc errore lap-
'ſus deprehenditur, qui non modo tonum in duas æquales, ſed in 3
'& 4 dirimit atque ſecat partes.' 'What fouler error,' ſays Meibomius, 'could this man, Kircher, fall into, than to imagine that Mar-
'tianus Capella, who was a mere copier of Ariſtides Quintilianus, and
'not a very exact one neither, ſhould be the inventor of any thing
'new in muſic? Did Kircher,' exclaims Meibomius, 'ever read
'Ariſtoxenus, or any of the ancients? Did he ever read Boetius, who
'in expreſs words attributes this diviſion to Ariſtoxenus, in lib. V.
'cap. xv?' He proceeds to cenſure Kircher for his ignorance in the Greek language, as alſo for the many errors which he ſays are to be found in that plate in the Muſurgia which exhibits the ancient Greek muſical characters. And here Meibomius takes occaſion to mention a viſit which Iſmael Bullialdus made him at Amſterdam, in the autumn previous to the publication of his book, and of the converſation between them: he ſays that Bullialdus informed him that Merſennus was then employed in tranſlating Bacchius into the French language; and that upon Meibomius's ſhewing him many remarks which he had made on Bacchius, Gaudentius, Euclid, and other ancient writers, Bullialdus generally acquieſced in his opinions. He remarks that Kircher, in the Muſurgia, page 139, mentions Archytas, Didymus, Eratoſthenes, and other authors, whoſe manuſcripts he ſays he has in poſſeſſion: 'I think,' ſays Meibomius, 'he muſt in this

'par-

'particular be miſtaken; for, excepting their ſeveral diviſions of the 'three genera, which are to be found at the end of Ptolemy's ſecond 'book of Harmonics, there are no writings on muſic of either of 'theſe three perſons recorded to be extant,' and he wiſhes that Kircher would publiſh them for the ſatisfaction of himſelf and others*. He ſays the world is greatly miſtaken in ſuppoſing that Guido enlarged the ancient ſyſtem by the addition either of chords below or above it; for he aſſerts that they aſſumed a chord below Proſlambanomenos, and afterwards rejected it, as producing a confuſed and undiſtinguiſhable ſound; but that Guido reaſſumed it, and marked it with the Greek letter Γ; and that the ancients proceeded farther in the acutes than Guido did he ſays is evident from the tables of the three genera.

In this preface Meibomius takes occaſion to introduce the Te Deum with ancient muſical notes, concerning which he ſays there is no doubt but that this melody was uſed by St. Auguſtine and St. Ambroſe, though perhaps it may have been corrupted in ſome meaſure ſince their time. At the cloſe of this general preface he mentions that French tranſlation of Bacchius by Merſennus, of which he had received information from Iſmael Bullialdus, and ſays that immediately upon notice of it he ſent to Paris for the book. He charges Merſennus with having omitted many difficult paſſages and miſtaken others; and concludes, that if he had ſeen this tranſlation before he had finiſhed his notes on Bacchius, they would have been much fuller by his obſervations on the errors of Merſennus.

Beſides the general preface of Meibomius, he has given one alſo to each of the Greek authors publiſhed by him: theſe chiefly relate to certain manuſcripts of each, with which he was furniſhed by many learned men his contemporaries, whom he celebrates; among whom are Daniel Heinſius, Claudius Salmaſius, and our countrymen Selden and Dr. Gerard Langbaine.

To his edition of the ſeven Greek authors Meibomius has added a treatiſe De Muſica of Martianus Mineus Felix Capella, that is to ſay, lib. IX. of that author's work, entitled De Nuptiis Philologiæ et Mercurii. Martianus Capella has in ſome ſort abridged Ariſtides Quintilianus; and it ſeemed right to Meibomius to give the work at

* This remark is juſtly founded, for the authors therein mentioned are enumerated among the Scriptores perditi.

large, and alſo the abridgment, with notes on each. The treatiſe De Nuptiis Philologiæ et Mercurii is in Latin; an account of it, as alſo of its author, is elſewhere given in this work. The edition publiſhed by Meibomius of the ſeven Greek authors, with a tranſlation, and alſo of Martianus Capella with notes, was doubtleſs a very conſiderable acquiſition to the ſcience of muſic: the manuſcripts of each of them had been brought into Europe by thoſe learned Greeks who eſcaped at the ſacking of Conſtantinople, and ſettling in Italy, became the revivers of learning; theſe were by accidents of various kinds diſperſed; copies were made of them, which inevitably multiplied various readings; few perſons knew where to find them; and they never having been brought together into one point of view, the very exiſtence of ſome of the tracts which Meibomius has given to the world was a matter of doubt with the learned.

But notwithſtanding the care and induſtry of Meibomius, manifeſted in the publication of this work, his manner of introducing it is juſtly reprehenſible; for his general preface abounds with invectives againſt all who preſumed to think leſs highly of the ancient muſic than himſelf, more eſpecially Kircher. The Muſurgia of Kircher is to be conſidered as an original work, very comprehenſive in its extent, and formed from a great variety of materials; in the compilation of it, it muſt be ſuppoſed that the author attended more to the ſubject matter of it than to the ſtyle: it appears therefore a very pedantic and froward behaviour in Meibomius to object to the Muſurgia, which abounds with learning, and a great variety of curious and entertaining particulars, the want of that grammatical nicety and exactneſs, which few, except men of narrow and contracted minds, are apt to excel in.

But it is not of Kircher alone that Meibomius affects to ſpeak in terms of contempt: Merſennus, who was poſſeſſed of more muſical ſcience than any man of his time, has hardly eſcaped his cenſure for errors pretended to be made by him in his tranſlation of Bacchius; nor has his friend Iſmael Bullialdus met with better treatment in reſpect of his verſion of Theo. Smyrnæus. Indeed little leſs than ſuch behaviour to thoſe who differed from him was to be expected from a man ſo bigotted as Meibomius appears to have been, and whoſe iraſcible temper ſeems, by the relation contained in the account of his life, to have been incapable of reſtraint within the bounds of decency.

CHAP.

CHAP. VIII.

PIETRO MENGOLI, a muſician and mathematician of Bologna, was the author of a work entitled Speculationi di Muſica, printed at Bologna in the year 1670. In the proem to this book he gives an account of himſelf and the courſe of his ſtudies to the following effect, viz. that he began to ſing when he was ten years old; and being arrived at the age of eighteen, applied himſelf very cloſely to the ſtudy of the theory of muſic; and at the end of fourteen years, that is to ſay, in the year 1658, having, as he conceived, made very important diſcoveries, he undertook to read public lectures on muſic in ſeveral ſchools, wherein, beſides his own doctrines, he endeavoured to explain thoſe which Zarlino and Galileo had taught before him: That having inſtructed a gentleman, namely, Signor Ercole Zani, in the elements of muſic, this perſon directed a monochord to be made for the purpoſe of diſcovering the nature of conſonance and diſſonance, and the phyſical cauſes that render them ſeverally grateful, or the contrary, to the ſenſe of hearing; but that in this enquiry they could never ſatisfy themſelves, they having all along taken that for granted which they found to be wrong, namely, that concord ariſes from the frequent union of two ſounds ſtriking at the ſame inſtant the external drum of the ear: That Signor Ercole being however reſolved to find out the truth, propoſed what ſhould have been thought of before, that is to ſay, to ſee and examine the organ of hearing; they therefore applied to Gio. Galeazzo Manzi, a ſkilful anatomiſt, and a doctor of phyſic in the univerſity of Bologna, who demonſtrated to them that in the human ear there are three ſmall bones bound together; and that in the ear are contained not only one Tympanum, as other profeſſors have thought, but two drums, the one, with reſpect to its ſituation in the ear, external, the other internal: and that the ſame perſon likewiſe ſhewed to them the cavity of the ear and its mouth; and that after having made his obſervations thereon, the author began to commit to writing his ſpeculations, which he encreaſed afterwards by degrees, adding thereto whatever he thought neceſſary to the elucidation of his ſubject.

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The proem to this work is ſucceeded by what the author terms the Natural Hiſtory of muſic, in which are many curious particulars, the reſult of his anatomical reſearches; the purport of it, as it is given in the Philoſophical Tranſactions, is as follows:

'A ſound begins from the colliſion of two parts of the air, which 'ſeparating, make a vacuum as to the air, in which vacuum 'two other parcels of air meet and ſtrike each other; and be-'cauſe the two firſt parcels of air incline to return to the centre of the 'colliſion, but cannot, becauſe their room is taken up, they part 'from the centre by lines curved, and as it were recurring to their firſt 'place; in the doing whereof they make a colliſion with thoſe parts 'of the air, which have poſſeſſed themſelves of their room, and thus 'the ſpecies of ſound are multiplied and extended. Theſe curved lines 'are more waving near the center of the colliſion, as being more ſtretch-'ed long-ways than ſpirally, and leſs waving where they are further 'from the center; in which latter lines the inclination to return towards 'the center is prevalent above the impetus of receding from it; ſo 'that at laſt they return back towards the centre. Thus of the ſpe-'cies of ſound there is filled a ſphere of air, or ſuch a part of a ſphere 'of it, as this motion of the air can without impediment ſpread it-'ſelf through. In the like manner two ſounds from two centres, one 'within the ſonorous ſphere of the other, begin and are diſtributed 'through the ſmall particles of the air, in ſuch a manner, that ſome 'of the pulſes are affected by one ſound, and others, without confu-'ſion, by another; and that the pulſes of the acuter ſound are ſwifter, 'and complete their pulſes in a ſhorter time than thoſe of a grave 'ſound, which are ſlower and longer. The Aura or ſubtile matter 'in which theſe motions of the air are made, according to its com-'parable ſubtility, and that property it has of being altogether indif-'ferent to any condition of bodies, and ſuited exactly to repreſent any 'motion, or ſtamp, or weight of other bodies, among which it is 'found; this Aura does not impede, but aſſiſts the two motions pro-'duced by theſe two ſorts of pulſes, it being affected by all the inter-'mediate motions. There may be alſo more ſounds than two diſtribut-'ed through the particles of the air, yet not without ſome confuſion; 'and the more ſounds there are, the more irregular will the diſtri-'bution of the pulſes be, eſpecially near the centres themſelves where 'the ſounds begin. The ear is an organ by which a man placed in a

'ſono-

'ſonorous ſphere perceives and judges of ſounds and their habitudes,
'whether of conſonance or diſſonance. This organ has three parts,
'the exterior, without the cavity of the ear, and viſibly extant on the
'head; the middlemoſt, which is the cavity itſelf; and the inner-
'moſt, which being within the cavity, is a bone, reſembling in ſub-
'ſtance a ſpunge, in which is a cavern recurring to the hollow part
'of the ear, and ſhaped like a knot of ribbons; and in all the
'holes of this ſpungy-like bone are found webs ſtretched out, that
'incloſe the air. The middle part is cloſed up by two mem-
'branes, called drums, which are ſtretched over the cavity of
'the ear; and of theſe two the one is external, at the bottom of the
'exterior part of the ear; and the other internal, upon the mouth of
'the cavern: between theſe drums are three ſmall bones tied to one
'another, and to the drums, and faſtened in two points to the ſides
'of the cavity, and moveable, ſo that if the outward drum be made
'to ſhake, the inward muſt ſhake alſo, and that twice as often. The
'inclination of theſe two drums is to move in duple proportion *, but
'the exigency of the inſtrument moves them differently from their
'inclinations: ſo that this is the ſenſitive organ in which the ſoul
'perceives what is acted there. Between theſe drums is no air †,
'properly ſo called, but only an Aura ‡, which ſeconding the inclina-
'tions of the drums to motion, and the motions themſelves, preſerves
'all the intermediate inclinations and motions; and the mind is able
'to contemplate the intermediate inclinations and motions of the
'Aura. If the ear be within a ſonorous ſphere, the particles of
'the air affected by the ſound enter at the external part of the
'ear one after another, paſſing in order through the ſpiral ways
'that are there to the bottom of the ear, and ſtriking the drum, after
'which they iſſue out by other ſpiral ways, and give place to other
'particles of air. The external drum being ſtruck once, ſhakes fre-
'quently, and, by means of theſe three little bones the internal drum
'anſwers to it in a double frequency; and the Aura in the cavern of

* Ital. Proportione dimidiati della doppia.

† Though the author will admit of no air properly ſo called between the drums, yet he admits of air in the caverns, and within the Os petroſum, the inward part of the ear, becauſe the drums would have no motion at all if there were nothing but Aura; foraſmuch as this Aura, though it may be moved by any other thing, yet it cannot be a means to convey motion from one body to another: It is, ſays he, the internal inſtrument of the mover that lodges there within, but not of any mover that is without.

‡ AURA, a gentle gale or blaſt of wind, Altieri.

'the

'the internal part of the ear, goes and comes alternately through its 'knot-like paſſage; ſpreading itſelf through the other ways of the 'ſpungy-like bone, and, being repercuſſed to the webs that incloſe it, 'rebounds and multiplies the ſound, until another parcel of air follows 'and ſtrikes the drum, and cauſes the ſhaking as before. But if the 'ear be within two ſonorous ſpheres, the affected pulſes that cauſe the 'ſound ſucceed the one the other, and by turns ſtrike the outward 'drum; and, by the exigencies of the alternations, the ratios that 'are not expreſſible by numbers, are yet by the ſhakings of the drum 'rendered capable of being numbered.'

The above extracts contain in ſubſtance the doctrines delivered in that part of the work now under conſideration, which the author calls his Natural hiſtory of muſic; and theſe being premiſed, he gives a very particular deſcription of the ear, together with the phenomena of ſound, and of the hearing of ſounds, eſpecially two together, in which deſcription occur many new principles, by him laid down as the chief foundation of the whole work: after which he treats of muſical intervals, their perfections, and meaſure; explicating his doctrine by many theorems, giving withal definitions of the ſeveral intervals, and taking particular notice of ſix ſorts of them, for which having found no names, he has thought fit to borrow names from colours. Next he diſcourſes at large of the true numbers for the muſical intervals, ſhewing withal between what numbers the ſpecies of each interval are moſt perfect. Further he treats of muſical chords; then of ſinging, and of the modulations of tune; which latter he diſtinguiſhes from ſinging in general, by obſerving that modulation is a ſucceſſion of ſounds, impreſſing itſelf ſo ſtrongly upon the ſenſe that we are able to repeat it.

Beſides this the author diſcourſes amply of conſonance, and of harmonical proportions; as alſo of the paſſions of the ſoul, ſhewing how they are concerned in, and wrought upon by muſic; after which he gives a table of the ſeveral muſical chords ſuited to the ſeveral affections, and concludes with a brief diſcourſe on the muſic of the moderns *.

* An account of this treatiſe of Mengoli is given in the Philoſophical Tranſactions vol. VIII. No. C. page 6194, which, for the purpoſe of the above article, has been compared with the original. At the cloſe of the account is this ſingular paſſage: 'Now whe-'ther this author has by all theſe ſpeculations and pains given a perfect ſcale of muſic 'according to the true proportions of ſounds (which is a great deſideratum in muſic) we

JOHANN ROSENMULLER was a Saxon by birth, and a joint profeſſor of muſic with Tobias Michaelis in the academy of St. Thomas at Leipſic, until, being ſuſpected of an unnatural vice, he was impriſoned; but he found means to eſcape, and fled to Hamburg. After ſome ſtay in that city he went to Italy, where he was greatly eſteemed for his ſkill and performance on the organ, and publiſhed many compoſitions, particularly Sonate da Camera à 5 Stromenti, and a collection of airs of various kinds. At length he became chapel-maſter in the great church at Wolfenbuttle, and died in the year 1685.

JOHANN THEIL, of Naumburg, was the ſon of a taylor, and was born on the twenty-ninth day of July, 1646. He received his firſt inſtructions in muſic from Scheffler, at that time the principal muſician of that city, and completed his ſtudies in the univerſities of Halle and Leipſic. From thence he went to Weiſſenfels in Saxony; and under Schutz, the chapel-maſter there, perfected himſelf in the art of compoſition. Being thus qualified, he removed to Stettin in Pomerania, and became a teacher of muſic; and, among many others, had for his pupils Dietrich Buxtehude, afterwards the famous organiſt of the church of St. Mary in Lubec; and Zachau, the firſt preceptor of Handel. In the year 1673 Thiel became chapel-maſter at Gottorp; but being driven thence by the wars, he went and ſettled at Hamburg, where he continued for ſome years to teach the ſcience of muſic. In the year 1685 he accepted a call from the magiſtracy of Wolfenbuttle to the office of chapel-maſter, in the room of Roſenmuller, then lately deceaſed, and held it for ſome years; after which he went into the ſervice of Chriſtian II. duke of Merſeburg, and continued therein till the death of that prince. In the courſe of theſe his employments he made a great variety of compoſitions for the church, moſt excellent in their kind. For one maſs of his, which was performed in the chapel of the Imperial court, he received at the hands of the Heer Schmeltzer, a preſent of an hundred Rix-dollars. Many

'we muſt leave to the judgment of the great maſters, eſpecially the judicious and extra-
'ordinary ſkilful muſician Mr. John Birchenſha, who it is ſtill hoped, if he be compe-
'tently encouraged and aſſiſted, will in due time publiſh a complete ſyſtem of muſic.'
Of this man an account will hereafter be given, as alſo of the boaſting propoſal here alluded to, which, for want of encouragement, or perhaps other reaſons, was never fulfilled.

other preſents he received from the emperor Leopold, and the queen of Pruſſia, both of whom entertained a great regard for him, and ſet a great value on his works. His compoſitions are chiefly maſſes, in ſome of which he profeſſes to imitate the elegant and majeſtic ſtyle of Paleſtrina. He was alſo the author of a moſt valuable work, of which the following is the title at large. ‘ Novæ Sonatæ rariſſimæ ‘ artis & ſuavitatis muſicæ, partim 2 vocum, cum ſimplis & duplo ‘ inverſis Fugis; partim 3 vocum, cum ſimplis, duplo & triplo in- ‘ verſis Fugis; partim 4 vocum, cum ſimplis, duplo & triplo & ‘ quadruplo inverſis Fugis; partim 5 vocum, cum ſimplis, duplo, tri- ‘ plo, quadruplo aliaſque variegatis inventionibus & artificioſis Syn- ‘ copationibus. Summa 50 Sonatæ. Accedunt 50 Præludia 2, 3, ‘ 4 & 5 vocum, cum ſimplo & duplo ſyncopato Contrapuncto. 50 ‘ Allem. & totidem Cour. 2, 3 & 4 vocum, cum brevibus Fugis ſimi- ‘ libuſque aliis inventionibus ſuaviſſimis. 50 Ariæ & 50 Sarab. 2, ‘ 3 & 4 vocum, ſingularis gratiſſimæque ſuavitatis. 50 Ghique 2, ‘ 3, 4 & 5 vocum, cum ſimplicis & duplo variique generis inverſis ‘ Fugis.’

From the clear evidences of deep learning and a prolific invention contained in theſe his works, Theil is juſtly ranked among the firſt of the German muſicians. He had a ſon named Benedict Frederic, who had been a theorbiſt in the chapel of the duke of Wolfenbuttle, and afterwards became organiſt of the church of St. Wentzel in Naumburg, at whoſe houſe in that city Thiel died, in the year 1724, having attained the age of near fourſcore, leaving behind him the character of a ſound muſician, and a virtuous and good man.

There was another famous muſician contemporary with him above named, Andrew Theil, the author of a fine collection of leſſons, entitled **Neuer Clavien Ubung**, publiſhed in the year 1696, of whom notice is taken by Walther.

Friedrich Wilhelm Zachau, born at Leipſic in the month of November, 1663, was the ſon of a muſician, and was by him inſtructed in the rudiments of muſic till he was of an age ſufficient to entitle him to a reception into the public ſchool at Leipſic, where he attained to a competent ſkill in the ſcience and became an excellent performer on the organ and other inſtruments. He finiſhed his ſtudies in muſic under Theil at Stettin, and in the year 1684 was called to the office of organiſt of the church of our Lady, at Halle in Saxony,

and

and continued therein till the day of his death, which was the fourteenth of Auguſt, 1721. He compoſed many pieces for the church, and ſome leſſons for the Clavier or harpſichord. His eminence in his faculty occaſioned a great reſort of young perſons to him for inſtruction; and it is no ſmall addition to his reputation that he was the maſter of Mr. Handel.

JOHANN PHILIP KRIEGER, the ſon of an eminent merchant of Nuremberg, born the twenty-ſixth day of February, 1649, began to learn the Clavier or harpſichord when he was but eight years of age, of Johann Drechſel, who had been a diſciple of Froberger. At the age of ſixteen he was placed under the care of Johann Schroder of Copenhagen, organiſt of the church of St. Peter in that city: after five years continuance there, during which time he received conſiderable improvement under the royal chapel-maſter Forſter, he went to Holland, and from thence to Bareith, where he became firſt chamber-organiſt to the Margrave, and afterwards chapel-maſter in that city. In the year 1672 he went to Italy, and at Rome conſiderably improved himſelf by the inſtructions of Abbatini, and Paſquini the famous performer on the harpſichord. On his return homewards he ſtayed ſome time at Naples, and took leſſons from Rovetta, the organiſt of the church of St. Mark in that city. After a ſtay of ſome months he returned to Germany, determined to ſettle at Vienna, where he had no ſooner arrived, than he was invited by the emperor to court, who, after hearing him, preſented him with a purſe of ducats and a gold medal and chain: he continued in the ſervice of the emperor ſome years, retaining, with the permiſſion of the Margrave, his place of chapel-maſter of Bareith. Afterwards being invited to ſettle at Halle, he went thither, and at length became chapel-maſter to the elector of Saxony at the court of Weiſſenfells, which function he exerciſed near forty years, and died in the month of February, 1727.

The works of Krieger are of various kinds; they conſiſt of Sonatas for the violin and viol da gamba, Field Muſic, or Overtures for trumpets and other ſonorous inſtruments; Latin and German Pſalms ſet to muſic; and, laſtly, Songs in the ſeveral dramatic entertainments compoſed by him, entitled Flora, Cecrops, and Procris. Leſſons of his for the harpſichord are alſo to be met with in manuſcript, which have a maſterly appearance; but it is no where ſaid that he publiſhed any compoſitions for that inſtrument.

CHAP. IX.

JEAN BAPTISTE LULLY,

SECRETAIRE DU ROY ET SURINTEN-

DANT DE SA MUSIQUE.

JEAN BAPTISTE LULLY, a celebrated muſician, was born at Florence in the year 1634, of obſcure parents; but diſcovering, even in his infancy, a propenſity to muſic, a Cordelier, who had taken notice of him, undertook, for no other conſideration than the hope of making him one day eminent in the ſcience, to teach him the practice

practice of the guitar, an inſtrument then much in uſe in moſt parts of Italy.

It happened that while Lully was under the tuition of this benevolent eccleſiaſtic, a French gentleman, the Chevalier Guiſe, then upon his travels, arrived at Florence; this perſon, upon his taking leave of Mademoiſelle de Montpenſier, a niece of Lewis XIV. at Paris, had been requeſted by her to find out ſome pretty little Italian, to be about her perſon in quality of a page; and though the countenance of Lully did by no means anſwer to the inſtructions he had received, his vivacity and ready wit, and, above all, the proficiency which he had attained to on an inſtrument as much the favourite of the French as of the Italians, made him forget all other conſiderations; and, truſting to theſe recommendations, he eaſily perſuaded Lully, then about ten years of age, to follow him to Paris. Upon his arrival there Lully met with but a cool reception from the lady for whoſe ſervice he was intended. She liked not his appearance, which was mean and unpromiſing; and, declining to retain him as a ſervant about her perſon, ſhe aſſigned him a ſtation which ſhe thought beſt ſuited with his appearance, in her kitchen, and commanded the officers of her houſhold to enter him in their books as her under-ſcullion.

Neither the diſappointment which he had met with, nor the ſordid employment to which he was deſtined, affected the ſpirit of Lully: in the moments of his leiſure from the kitchen he uſed to ſcrape upon a ſcurvy fiddle, which the ſtrong propenſity that impelled him to muſic made him contrive to procure. A perſon about the court, the Count de Nogent, as it is ſaid, happened to hear him, and informed the princeſs that her ſcullion had both talents and a hand. She thereupon employed a maſter to teach him the violin; and Lully in a few months became ſo good a proficient, that he was ſent for up to the chamber from whence his figure had before baniſhed him; and now behold him in the rank of muſicians. But an unlucky accident, and his own indiſcretion, occaſioned his diſcharge from her ſervice. The following ſtanza of Bardou will explain it.

Mon cœur outré de déplaiſirs,
Etoit ſe gros de ſes ſoûpirs;
Voyant vôtre cœur ſi farouche:

Que l'un d'eux ſe voyant réduit
A ne pas ſortir par la bouche,
Sortit par un autre conduit.

A ſigh of this nature, which had eſcaped his miſtreſs in her private cloſet, was very plainly heard by Lully in his chamber, and he was fooliſh enough not only to mention it, but to ſet to muſic the verſes above quoted, which had been ſcribbled on the occaſion, and was very deſervedly diſmiſſed for his pains.

The lady did not follow her reſentment, and Lully found means to get himſelf entered among the king's violins: ſome ſay that at firſt he was only their boy, that carried their inſtruments; be that as it may, he plied his ſtudies ſo cloſely, that in a little time he became able to compoſe; and ſome of his airs being noticed by the king, he called for the author, and was ſo ſtruck with his performance of them on the violin, on which inſtrument Lully was now become a maſter, that he created a new band, called Les petits Violons, and placed him at the head of it; and under his direction it ſoon ſurpaſſed the famous band of twenty-four, till then the moſt celebrated in Europe. This was about the year 1660, at which time the favourite entertainments at the French court, were repreſentations of the dramatic kind, called Ballets; theſe conſiſted of dancing, intermixed with action, and ſpeaking in recitative; and to many of them Lully compoſed the muſic.

Entertainments of this kind ſuited not thoſe ideas of grandeur and magnificence that filled the mind of the king: an academy had been eſtabliſhed at Venice for the performance of operas, and Lewis determined to have one in France that ſhould if poſſible exceed it. Cardinal Mazarine encouraged this diſpoſition; accordingly in the year 1669 the king granted to the Abbé Perrin, maſter of the ceremonies to Philip duke of Orleans, a privilege for the purpoſe of conducting an opera, to be performed in the French language, but after the model of that at Venice.

Perrin had a talent for poetry; he immediately engaged with Cambert, the organiſt of St. Honoré; this perſon had been ſur-intendant de la muſique to the queen mother, Ann of Auſtria, and the Marquis de Sourdeac, and was eſteemed the beſt muſician in France: the fruit of their joint labours was the opera of Pomone, which was performed in March, 1670, with univerſal applauſe; but

Lully

Lully having by this time gotten poſſeſſion of the public, and indeed of the king's ear, and having been appointed Sur-intendant de la muſique de la chambre du Roy, he ſoon found means to make the ſituation of Cambert ſo very uneaſy, that he was glad for a conſideration in money, backed with the injunctions of his ſovereign to quit it, and Lully was immediately appointed to fill his place *. Upon this Lully aſſociated himſelf with Quinault, who was appointed to write the operas: and being now become compoſer and joint director of the opera, he did not only detach himſelf from the former band, and inſtituted one of his own, but he determined on the building a new theatre near the Luxemburg palace, and in a ſhort time accompliſhed it, agreeable to a deſign of Vigarini, an Italian architect.

The firſt muſical performance in this new erected theatre was in the month of November in the ſame year, 1670, of an entertainment conſiſting of a variety of detached pieces, included under the title of Le Combat de l'Amour & de Bacchus.

From the day that the king made him ſuperintendant of his muſic Lully neglected the violin ſo much, that he even had not one in his houſe: whether it was vanity that made him put away from his ſight an inſtrument that could not but recall to his remembrance his employment in her highneſs's kitchen; or whether his attachment to his ſtudies, and the duties of his ſtation, and the obligation he was under to gratify the call for new compoſitions, induced him to free himſelf from his ſubjection to an inſtrument that requires aſſiduity and unremitted practice, it is difficult to determine: be this as it will, his performance on the violin, even in this ſtate of diſſuetude, was ſo excellent as to attract the admiration of all who heard him; though

* Cambert retired to England in 1672, and was favoured by Charles II. he performed his Pomone here, but with indifferent ſucceſs; and died with grief, as it is ſaid, in 1677. His death is thus accounted for by Bourdelot, 'Mais l'envie, qui eſt inſéparable du mé-'rite, lui abregea les jours. Les Anglois ne trouvent pas bon qu'un etrangér ſe mêle de 'leur plaire & de les inſtruire. Le pauvre garçon mourut là un peu plutôt qu'il ne ſeroit 'mort ailleurs.' Hiſt. de la Muſique et de ſes Effets, tom. III. pag. 164. A modeſt reflexion in the mouth of a man whoſe country has produced fewer good muſicians than any in Europe.

Perhaps one reaſon of the diſlike of the Engliſh to Cambert's Pomone, was that the opera was a kind of entertainment to which they had not been accuſtomed; another might be that the levity of the French muſical drama is but ill ſuited to the taſte of ſuch as have a reliſh for harmony. The operas of Lully conſiſt of recitatives, ſhort airs, chiefly gavots, minuets, and courants, ſet to words; and choruſſes in counterpoint, with entrées, and ſplendid dances, and a great variety of ſcenery; and, in ſhort, were ſuch entertainments as none but a Frenchman could ſit to hear, and it was never pretended that thoſe of Cambert were at all better.

it muſt be confeſſed, that after he was appointed to the direction of the opera, theſe were very few; his uſual anſwer, even to ſuch perſons of rank about the court, as requeſted to hear from him an air on the violin, being, that he looked upon himſelf as engaged to acknowledge only one maſter, the Marſhal de Grammont, who alone had the power to make him play from time to time upon it. This nobleman had a ſervant named La Lande, whom he afterwards made his valet, and who became one of the beſt performers on the violin of any in Europe; one day at the end of a meal the Marſhal deſired Lully to hear his valet, and give him a few inſtructions; La Lande came and played, and, without doubt, to the beſt of his power, but Lully, more attentive to his defects than his excellencies, whenever he erred would ſnatch the inſtrument out of his hand, and, under the notion of teaching him, would indulge the enthuſiaſtic ſpirit that at the inſtant ſeized him, and play on it ſometimes for three hours, and at length become ſo enraptured with the muſic, as to lay down the inſtrument with regret *.

On the other hand, to the guitar, a trifling inſtrument, Lully retained throughout his life ſuch a propenſity, that for his amuſement he reſorted to it voluntarily; and to perform on it, even before ſtrangers, needed no incentive. The reaſon of this ſeeming perverſeneſs of temper is thus accounted for: the guitar is an inſtrument of ſmall eſtimation among perſons ſkilled in muſic, the power of performing on it is attained without much difficulty; and, ſo far as regards the reputation of the performer, it is of ſmall moment whether he plays very well on it; but the performance on the violin is a delicate and an arduous energy; this Lully knew, and he ſet too high a value on the reputation he had acquired when in conſtant practice, to riſque the loſing it.

In the year 1686 the king was ſeized with an indiſpoſition that threatened his life, but, recovering from it, Lully was required to compoſe a Te Deum for the celebration of ſo providential an event; accordingly he did compoſe one, which is not more remarkable for its excellence than for the unhappy accident that attended the performance of it. He had neglected nothing in the compoſition of the muſic, and the preparations for the execution of it; and, the better

* Many ſtories of the like kind are related of Geminiani, whoſe temper was ſuch as renders them credible.

to

to demonſtrate his zeal, he himſelf beat the time: with the cane he uſed for this purpoſe he ſtruck himſelf in the heat of action, a blow upon the end of his foot; this cauſed a ſmall bliſter to ariſe thereon, which encreaſing, Monſ. Alliot, his phyſician, adviſed him immediately to have his little toe cut off, and, after a delay of ſome days, the foot, and at length the whole limb: at this juncture an adventurer in phyſic preſented himſelf, who hardily offered to cure the patient without an amputation. The family of Vendome, who loved Lully, promiſed this quack two thouſand piſtoles in caſe he ſhould accompliſh the cure; but this act of beneficence, and the efforts of the empiric were in vain. Lully died on the twenty-ſecond day of March, 1687, and was interred in the church of the diſcalceat Auguſtines at Paris, where a fine monument for him is yet remaining. His wife was the daughter of Michael Lambert, an excellent performer on the lute, and compoſer and Maître de la Muſique de la Chambre du Roy. He had by her, living at his deceaſe, three ſons and three daughters.

A ſtory is related of a converſation between Lully and his confeſſor in his laſt illneſs, which proves the archneſs of the one, and the folly of the other, to this purpoſe: for ſome years before the accident that occaſioned his illneſs, Lully had been cloſely engaged in compoſing for the opera; the prieſt took occaſion from hence to inſinuate, that unleſs, as a teſtimony of his ſincere repentance for all the errors of his paſt life he would throw the laſt of his compoſitions into the fire, he muſt expect no abſolution. Lully at firſt would have excuſed himſelf, but after ſome oppoſition he acquieſced; and pointing to a drawer wherein the draft of Achilles and Polixenes lay, it was taken out and burnt, and the confeſſor went away ſatisfied. Lully grew better, and was thought to be out of danger. One of the young princes, who loved Lully and his works, came to ſee him; and 'What Baptiſte,' ſays he to him, 'have you thrown your 'opera into the fire? you were a fool for giving credit thus to a 'dreaming Janſeniſt, and burning good muſic.' 'Huſh, huſh, my 'Lord,' anſwered Lully in a whiſper, 'I knew very well what I was 'about, I have a fair copy of it.' Unhappily this ill-timed pleaſantry was followed by a relapſe; the gangrene increaſed, and the proſpect of inevitable death threw him into ſuch pangs of remorſe, that he ſubmitted to be laid upon a heap of aſhes, with a cord about

his neck. In this ſituation he expreſſed a deep ſenſe of his late tranſgreſſion; and, being replaced in his bed, he, farther to expiate his offence, ſung, to an air of his own compoſing, the following words:

Il faut mourir pécheur il faut mourir.

With reſpect to his perſon, Lully was of a thicker and ſhorter make than his prints repreſent; in other reſpects they ſufficiently reſemble him. His countenance was lively and ſingular, but by no means noble; his complexion was black, eyes ſmall, noſe big, and mouth large and prominent; and his ſight was ſo ſhort, that he could hardly diſtinguiſh the features of thoſe whom he converſed with. In his temper there was a mixture of dignity and gentleneſs; and it muſt be ſaid to his praiſe that he behaved without pride or haughtineſs to the loweſt muſician; and yet he had leſs of what is generally denominated politeneſs in his manner, than was to be expected from a man who had lived a long time in a refined court. He had the gaiety of a Frenchman, with a little of the libertine, as far as regards wine and food, and no farther; for it was never known that he had any criminal connexion with women; but he was ſo far from being without a tincture of avarice, that in ſome inſtances it is ſaid he was ſordid; and that this diſpoſition moved him to fall out with Fontaine, whom he contrived to curtail of his pay becauſe he had inſerted in an opera ſome words that Lully diſliked. This at leaſt muſt be allowed, that he knew the value of wealth, for it is ſaid that he left behind him in ready money the ſum of ſix hundred and thirty thouſand livres.

The courtiers called Lully a miſer, not becauſe he did not often entertain them, but becauſe he entertained them without profuſion; the excuſe he made was that of a man of ſenſe: he declared he would not imitate thoſe who prepare coſtly banquets for noblemen, and are laughed at by them for their pains. He had a vivacity fertile in ſallies of original wit, and told a ſtory with admirable humour. Theſe are the particulars of his life and general character, it now remains to ſpeak of him as a muſician.

At the time when Lully was placed at the head of the little band of violins, not half the muſicians in France were able to play at ſight: he was accounted an excellent maſter that could play thorough-baſs on the harpſichord or theorbo in accompanyment to a ſcholar;

ſcholar; and, with reſpect to compoſition, nothing can be conceived more inartificial than the ſonatas and airs for violins of that time. The treble part contained the whole of the melody; the baſs and the interior part were mere accompanyment, and the whole was a groſs and ſullen counterpoint. The combinations of ſounds then allowed of were too few to admit of ſufficient variety; and the art of preparing and reſolving diſcords was a ſecret too precious to be communicated. In every of theſe reſpects did Lully improve the muſic of France; farther in his overtures he introduced fugues, and in choruſſes he firſt made uſe of the ſide and kettle-drum.

To ſpeak of his ſtyle is a matter of ſome difficulty. He quitted Italy before he was old enough to receive any impreſſions either of melody or harmony, ſo that his cannot be ſaid to be the ſtyle of the Italians; nor could it be that of the French, for at the time of his arrival at Paris there was among them no ſtyle at all; in ſhort, his ſtyle was his own, original, ſelf-formed, and derived from no other ſource than the copious fountain of his own invention.

After the account above given, it would be needleſs to mention that the compoſitions of Lully were chiefly operas, and other dramatic entertainments: theſe, though excellent in their kind, would give but little pleaſure at this day, the airs being very ſhort, formed of regular meaſures, and too frequently interrupted by the recitatives; the reaſon whereof is, that Lewis XIV. was very fond of dancing, and had no taſte for any muſic but airs, in the compoſition whereof a ſtated and preciſe number of bars was the chief rule to be obſerved; of harmony, or fine melody, or of the relation between poetry and muſic, he ſeems to have had no conception *. The following compoſition, taken from his Roland, may ſerve as a ſpecimen of the ſtyle of Lully's opera airs.

* In a conteſt between Battiſta, a ſcholar of Corelli, and one of the French band, an ordinary performer, Lewis preferred an air in Cadmus, an opera of Lully, and none of his beſt, to a ſolo, probably of Corelli, played by the former, ſaying, 'Voila mon goût, à moi: 'Voila mon goût.' Hiſt. Muſ. et ſes Effets, tom III. page 321. And it is ſaid of Lully, that to comply with the taſte of his maſter, he laboured as much in compoſing the dances as the airs of his operas. Ib. 209.

The

ROLAND, courez aux armes, aux ar - - - mes, cou -

-rez aux armes, Que la Gloire a de charmes! Que la Gloire a de char -

-mes! L'Amour de ſes divins ap -pas Fait vivre au dela du trépas, L'Am-

-our de ſes divins ap -pas Fait vivre au de -la du trépas, Roland, cou -

-rez aux armes, aux ar - - - mes, courez aux armes; Que la

Gloire a de charmes! Que la Gloire a de char - mes!

The merit of Lully is therefore to be judged of by his overtures, and works of a more ſerious nature than his operas. Some motets of his are extant, though not in print; and Monſ. Perrault, in his account of Lully among the Eloges Hiſtoriques, mentions a Tenebræ * of his, which at the performance of that ſolemn ſervice, of which it is a part, excited ſuch an univerſal approbation, that, for the merit of having compoſed it, the king was prevailed on to appoint him Sur-Intendant of his muſic, and to confer on him ſome honours that ſeem to be little more than titular †.

His operas and other compoſitions for the theatre were from time to time printed in folio, in a fine character, as they were performed; the following is the liſt which the authors of the Nouveau Dictionnaire Hiſtorique-Portatif have given of them, viz. Cadmus, Alceſte, Theſée, Atys, Pſyche, Bellerophon, Proſerpine, Perſée, Phaëton, Amadis, Roland, Armide, theſe are tragedies in five acts. Les Fêtes de l' Amour & de Bacchus, Acis & Galathée, paſtorals in three acts; Le Carnaval, a maſque with entrées; Le Triomphe de l' Amour, a balet with entrées; L' Idyle de la Paix, & L' Eglogue de Verſailles, and Le Temple de la Paix, a balet with entrées. He alſo compoſed the muſic to ſome of the comedies of Moliere, particularly l'Amour Médecin, Pourceaugnac, and Le Bourgeois Gentilhomme, in which latter he performed the part of the Mufti with great applauſe.

He compoſed alſo Symphonies for violins in three parts, but it does not appear that they were ever publiſhed. One obſervation more reſpecting this extraordinary perſon ſhall conclude the account of him. Lully may be ſaid to have been the inventor of that ſpecies of inſtrumental compoſition, the Overture; more particularly that ſpirited movement the Largo, which is the general introduction to the fugue ‡; for though it may be ſaid that the ſymphonies and preludes of Cariſſimi, Colonna, Baſſani, and others, are in effect overtures,

* An office in the Romiſh church, celebrated about four or five in the afternoon, on Maundy-Thurſday, Good Friday, and other ſolemn days, to commemorate the darkneſs that overſpread the face of the earth at the time of the crucifixion.

† In the titles of his operas he is ſtiled Eſcuyer, Conſeiller, Secretaire du Roy, Maiſon Couronne de France & de ſes Finances; et Sur-Intendant de la Muſique de ſa Chambre.

‡ It is ſaid that the overtures of Lully were in ſuch eſteem, that they are to be found prefixed to many manuſcript copies of Italian operas; and Mattheſon aſſerts that Mr. Handel in the compoſition of his overtures profeſſed to imitate thoſe of Lully. And indeed whoever will make the compariſon, will find good reaſon to be of that opinion. Thoſe to the operas of Theſeus, Alexander, Muzio Scævola, and Ariodante are much in his caſt; and this may be remarked of the fugues in the overtures of Lully, that they are generally in the time of ſix crotchets in a bar, equally divided by the Tactus or beat.

yet the difference between them and thoſe of Lully is apparent; the former were compoſitions of the mild and placid kind, and ſtole upon the affections inſenſibly; the latter are animated, and full of that energy which compels attention.

CHAP. X.

WOLFGANG CASPAR PRINTZ, was born the tenth day of October, 1664, at Weildthurn, a ſmall city ſituate in the Upper Palatinate, on the frontiers of Bohemia, where his father was a principal magiſtrate, and a receiver of the public revenues, until, on account of his religion, he quitted that ſtation, and removed to Vohenſtraus, a ſmall town in the territory of Furſtenburg. Diſcovering an inclination to muſic, Printz was committed to the tuition of Wilhelm Stockel, a celebrated organiſt from Nuremburg, by whom he was taught the elements of the ſcience, and the principles of compoſition. For his maſter on the Clavier or harpſichord and the violin he had Andrew Paul Vander Heyd, a Bohemian; and having finiſhed his exerciſes under theſe perſons, he frequented the ſchool at Weyden from the year 1655 to the year 1659, having for his inſtructor on the harpſichord John Conrad Mertz, an organiſt, and a ſkilful compoſer; and on certain wind inſtruments John George Schober, after which he went to the univerſity at Altdorff, where he continued till the year 1661.

Anno 1662, about Eaſter, having been recommended by Franceſco Santi, a muſician from Perugia, to Count Promnitz at Dreſden, he was engaged in his ſervice as muſic-director and court compoſer. With this nobleman, then a captain of foot in the Imperial ſervice, he travelled through Sileſia, Moravia, and Auſtria, and was with him at the encampment near Altenburg, in the month of June, 1663; from which, the Count being taken with a dangerous illneſs, Printz departed in October in the ſame year, and arrived at Sorau, a town in the circle of Upper Saxony.

Upon the deceaſe of Count Promnitz, Printz was invited to the office of chanter in the church of a town named Triebel, where he married; but, after a year's continuance in that employment, being called to the ſame office in the church at Sorau, he entered upon it at Whitſuntide, 1665. In the year 1682 he was appointed to the direction

rection of the choir of the ſame church ; and, as it is ſuppoſed, continued in that ſtation till the time of his death.

The works of this author are many, and are enumerated by Walther in his Lexicon. Among them is a hiſtory of muſic, publiſhed at Dreſden, in quarto, in the year 1690, with the title of **Hiſtoriche Beſchreibung der edelen Sing-und Kling-Kunſt**, of which it may be expected ſome account ſhould here be given.

It is written in chronological order ; the author begins his hiſtory with the invention of the harp and organ by Jubal, founding his relation on the authority of the holy ſcriptures, and thoſe teſtimonies reſpecting the ancient Jewiſh muſicians, which Kircher has collected from the rabbinical writers. He is very exact in his delineations of the Hebrew inſtruments, which for the moſt part are taken from Johannes Schütterus, the author of Collectaneis Philologicis. For want of better materials he adopts the fictions of the poets in the ſtories by them related of Orpheus, Amphion, and Arion. He relates the invention of the Mercurian Lyre from Nicomachus, Boetius, and other writers ; and continues the ſucceſſion of Greek muſicians in ſhort extracts from a variety of authors, nearly down to the Chriſtian æra. He then, from Euſebius, Theodoret, Sozomen, and other eccleſiaſtical writers, explains the practice of antiphonal ſinging introduced among the primitive Chriſtians by Flavianus and Diodorus ; and, from other authorities, the final eſtabliſhment of church-muſic by St. Ambroſe and St. Gregory. He ſpeaks of the invention of the organ, and the introduction of that inſtrument into the church-ſervice by pope Vitalianus ; and celebrates Bede and Rabanus Maurus among the moſt eminent muſicians of their time.

He dates the invention of muſic in conſonance from the year 940, and with great formality of circumſtance aſcribes it to St. Dunſtan, archbiſhop of Canterbury. The following is a tranſlation of the author's own words. ‘ In the year of Chriſt 940, Dunſtan, otherwiſe ‘ Dunſtaphus, an Engliſhman, being very young, betook himſelf to ‘ the ſtudy of muſic, and thereby became of immortal memory. He ‘ was the firſt that compoſed ſongs in different parts, namely, Baſs, ‘ Tenor, Diſcant, and Vagant or Alt.’ A little farther on in his work he is ſomewhat more particular. He ſays that in the time of Dunſtan the method of notation was by points placed on lines, of which method he gives a ſpecimen, the ſame with that herein before inſerted,

vol. I. page 429, from Galilei. He ſays that at this time the muſic of the church was very ſimple, and that Dunſtan was the firſt that found out the harmony of four different voices, though he proceeded no farther in it than the Contrapunctus Simplex. But that it was not till ſome years after this invention that the practice of ſinging in conſonance became general *.

The reſt of his book contains a brief deduction of the hiſtory of the ſcience, and a particular enumeration of ſuch perſons as have excelled in it, down to his own time; concluding with an account of himſelf and his ſtudies, from which the foregoing particulars of his life are taken. Printz appears to have been a very able man in his profeſſion,

* Printz profeſſes to have taken the above account of the invention of muſic in conſonance from one or both of the authors cited by him, namely, David Chytræus, and Conrad Dieterich; nevertheleſs Walther, who appears to have been very well acquainted with Printz's writings, ſeems to give very little credit to this relation; for he cites a book written by Salomon Van Til, entitled Sing-Dicht-und Spiel-Kunſt, page 125, wherein it is ſaid that the invention of muſic in conſonance is of an older date than the time of St. Dunſtan, though he admits that Dunſtan might have introduced it among his countrymen.

The truth of the above relation is at this day ſo little queſtioned, that the modern writers on muſic ſeem generally agreed to acquieſce in it. Francis Luſtig of Groningen and Marpourg of Berlin, have expreſsly aſſerted that St. Dunſtan was the inventor of Counterpoint, the one in a treatiſe entitled Muſik Kunde, the other in a book printed in quarto at Berlin in 1766, entitled Traité de la Fugue et du Contrepoint, part II. ſect. 7. But upon a careful enquiry after the evidence of the fact, there appears none to ſupport it; on the contrary, the relation involves in it a ſeries of the groſſeſt blunders, as ſhall here be demonſtrated.

In the year 1613, one Johannes Nucius, an eccleſiaſtic of Gorlitz in Luſatia, publiſhed a book with the title of Muſices Poeticæ, ſive de Compoſitione Cantus Præceptiones abſolutiſſimæ, wherein, on what authority we know not, he aſſerts that John of Dunſtable, of whom an account is given vol. II. page 298, was the inventor of muſical compoſition. His words are an anſwer to the queſtion, 'Quem dicimus Poeticum Muſicum?' and are theſe: 'Qui non ſolum præcepta muſicæ apprimè intelligit, et juxta ea rectè ac 'benè modulatur, ſed qui proprij ingenij penetralia tentans, novas cantilenas cudit et flexi- 'biles ſonos pio verborum pondere textibus aptat. Talem artificem Glareanus Sympho- 'netæ appellatione deſcribit. Sicut Phonaſci nomine cantorem inſinuat. Porrò tales ar- 'tifices claruerunt, primum circa annum Chriſti 1400 aut certè paulò poſt. Dunaſtapli 'Anglus à quo primum figuralem muſicam inventam tradunt.' Muſ. Poet. cap. I.

It is extremely difficult to find out any ſenſe in which the above relation can be ſaid to be true; for if by the term Figuralem muſicam we are to underſtand, as all men do, the Cantus figuratus or menſurable muſic, it is certain that that was in uſe ſome centuries before the time of John of Dunſtable: if it be taken for muſic in conſonance, the invention of that, though at this time it is impoſſible to fix preciſely the æra of it, is at leaſt as ancient as the time of Bede, who makes uſe of the word Diſcantus. See page 188.

But taking the relation of Nucius for true, it refers to John of Dunſtable, who flouriſhed about the year 1400, whereas his invention or improvement, whatever it was, is by Printz, Luſtig, and Marpourg, the two laſt of whom are now living, aſcribed to Dunſtan, who died about the year 1000.

and

and to have beſtowed great pains in the compilation of this work, the brevity of which is its only fault. Walther ſays the author had written it alſo in Latin, but that he did not live to publiſh it in that language.

Mattheſon, in his Forſchendes Orcheſtre, page 242, relates that during the laſt illneſs of Printz he wrote a book entitled De Inſtrumentis in toto Orbe muſicis; and Walther adds that he died on his birth-day, viz. the tenth of October, in the year 1717.

JOHANN CHRISTOPHER DENNER is celebrated for his exquiſite ſkill and ingenuity in the conſtruction of flutes, and other inſtruments of the like kind; he was born at Leipſic on the thirteenth day of Auguſt, 1655; and at the age of eight years was taken to Nuremburg, in which city his father, a common turner in wood, had then lately choſe to ſettle with his family. After a very few years ſtay there, the younger Denner, having been inſtructed like other boys of his age, in the rudiments of muſic, betook himſelf to his father's trade, and in particular to the fabricating of flutes, hautboys, and other wind inſtruments, which, by the help of a nice ear, added to the ſkill he had acquired in muſic, and the proficiency he had attained to in playing on them, he tuned ſo exquiſitely, that his inſtruments were ſought for from all parts. He is ſaid to have greatly improved the Chalumeau, an inſtrument reſembling the hautboy, and deſcribed by Merſennus and Kircher; and to have been the original inventor of another inſtrument, which neither of them do ſo much as mention, namely, the Clarinet. He died on the twentieth day of April, 1707, leaving behind him two ſons, who followed the buſineſs of their father, and, like him, were excellent performers on moſt of the inſtruments that they profeſſed to make *.

A ſon of one of theſe Denners betook himſelf to painting, and became remarkable for the ſingularity of his ſtyle. His ſtudies were only heads, and thoſe in general of old perſons; his colouring was very fine, and his portraits were ſo cloſe a copy, that he repreſented the defects and decays of nature, and even the ravages of diſeaſe in the human countenance. His pictures were ſo elaborate, and of conſequence his price ſo high, that few, without the hope of a more fa-

* It is ſomewhat remarkable that many excellent performers on ſuch wind inſtruments as the flute and hautboy, have alſo been makers of them. Denner, Le Vacher, and Quiclet, ſo much celebrated by Merſennus, are inſtances of this; to whom may be added Meuſchel of Nuremburg, a maker of trumpets.

vourable likeneſs than it was his practice to paint, would chooſe to ſit to him. About the year 1745 a portrait of his, the head of an old man, was exhibited to public view in London, at the rate of half a crown each perſon, and many reſorted to ſee it. Notwithſtanding his ill ſucceſs, a diſciple of Denner, one Vander Smiſſen, ventured to purſue the ſame courſe of ſtudy, and practiſed the ſame ſtyle of painting. Truſting to the propenſity which, as he had been told, the Engliſh have to favour foreigners, he came over to England, and took lodgings in St. Martin's lane, London; his paintings on canvas were like enamel, but he had no idea of grace or elegance; and meeting with but little encouragement, after a ſhort ſtay, he left this country.

ALESSANDRO STRADELLA, one of the greateſt Italian muſicians in his time, flouriſhed about the middle of the ſeventeenth century; he was both a very fine finger and an exquiſite performer on the harp, an inſtrument in which he greatly delighted; over and above which qualifications, he poſſeſſed a talent for vocal compoſition, ſufficient alone to have rendered him famous to all poſterity. He was for ſome time compoſer to the opera at Venice, under an appointment of the magiſtrates of that republic, and frequently ſang on the ſtage, cantatas and other of his own compoſitions, accompanying himſelf on the harp.

His character as a muſician was ſo high at Venice, that all who were deſirous of excelling in the ſcience were ſolicitous to become his pupils. Among the many whom he had the inſtruction of, was one, a young lady of a noble family of Rome, named Hortenſia, who, notwithſtanding her illuſtrious deſcent, ſubmitted to live in a criminal intimacy with a Venetian nobleman. The frequent acceſs of Stradella to this lady, and the many opportunities he had of being alone with her, produced in them both ſuch an affection for each other, that they agreed to go off together for Rome. In conſequence of this reſolution they embarked in a very fine night, and by the favour of the wind effected their eſcape.

Upon the diſcovery of the lady's flight, the Venetian had recourſe to the uſual method in that country of obtaining ſatisfaction for real or ſuppoſed injuries; he diſpatched two aſſaſſins, with inſtructions to murder both Stradella and the lady, giving them a ſum of money in hand, and a promiſe of a larger if they ſucceeded in the attempt. Being arrived at Naples, the aſſaſſins received intelligence that thoſe whom

whom they were in purſuit of were at Rome, where the lady paſſed for the wife of Stradella. Upon this they, determined to execute their commiſſion, wrote to their employer, requeſting letters of recommendation to the Venetian embaſſador at Rome, in order to ſecure an aſylum for them to fly to, as ſoon as the deed ſhould be perpetrated.

Upon the receipt of letters for this purpoſe, the aſſaſſins made the beſt of their way towards Rome; and being arrived there, they learned that on the morrow, at five in the evening, Stradella was to give an oratorio in the church of San Giovanni Laterano. They failed not to be preſent at the performance, and had concerted to follow Stradella and his miſtreſs out of the church, and, ſeizing a convenient opportunity, to make the blow. The performance was now begun, and theſe men had nothing to do but to watch the motions of Stradella, and attend to the muſic, which they had ſcarce begun to hear, before the ſuggeſtions of humanity began to operate upon their minds; they were ſeized with remorſe, and reflected with horror on the thought of depriving of his life a man capable of giving to his auditors ſuch pleaſure as they had but juſt then felt. In ſhort, they deſiſted from their purpoſe, and determined, inſtead of taking away his life, to exert their endeavours for the preſervation of it; they waited for his coming out of the church, and courteouſly addreſſing him and the lady, who was by his ſide, firſt returned him thanks for the pleaſure they had received at hearing his muſic, and informed them both of the errand they had been ſent upon; expatiating upon the irreſiſtible charms, which of ſavages had made them men, and had rendered it impoſſible for them to effect their execrable purpoſe; and concluded with their earneſt advice that Stradella and the lady ſhould both depart from Rome the next day, themſelves promiſing to deceive their employer, and forego the remainder part of their reward, by making him believe that Stradella and his lady had quitted Rome on the morning of their arrival.

Having thus eſcaped the malice of their enemy, the two lovers took an immediate reſolution to fly for ſafety to Turin, and ſoon arrived there. The aſſaſſins being returned to Venice, reported to their employer that Stradella and Hortenſia had fled from Rome, and taken ſhelter in the city of Turin, a place where the laws were very ſevere, and which, excepting the houſes of embaſſadors, afforded no protection for murderers; they repreſented to him the difficulty of

getting theſe two perſons aſſaſſinated, and, for their own parts, notwithſtanding their engagements, declined the enterprize. This diſappointment, inſtead of allaying, ſerved but to ſharpen the reſentment of the Venetian: he had found means to attach to his intereſt the father of Hortenſia, and, by various arguments, to inſpire him with a reſolution to become the murderer of his own daughter. With this old man, no leſs malevolent and vindictive than himſelf, the Venetian aſſociated two ruffians, and diſpatched them all three to Turin, fully inſpired with a reſolution of ſtabbing Stradella and the old man's daughter wherever they found them. The Venetian alſo furniſhed them with letters from Monſ. l'Abbé de Eſtrades, then embaſſador of France at Venice, addreſſed to the Marquis of Villars, the French embaſſador at Turin. The purport of theſe letters was a recommendation of the bearers of them, who were therein repreſented to be merchants, to the protection of the embaſſador, if at any time they ſhould ſtand in need of it.

The ducheſs of Savoy was at that time regent; and ſhe having been informed of the arrival of Stradella and Hortenſia, and the occaſion of their precipitate flight from Rome; and knowing the vindictive temper of the Venetians, placed the lady in a convent, and retained Stradella in her palace as her principal muſician. In a ſituation of ſuch ſecurity as this ſeemed to be, Stradella's fears for the ſafety of himſelf and his miſtreſs began to abate, till one evening, walking for the air upon the ramparts of the city, he was ſet upon by the three aſſaſſins abovementioned, that is to ſay, the father of Hortenſia, and the two ruffians, who each gave him a ſtab with a dagger in the breaſt, and immediately betook themſelves to the houſe of the French embaſſador as to a ſanctuary.

The attack on Stradella having been made in the ſight of numbers of people, who were walking in the ſame place, occaſioned an uproar in the city, which ſoon reached the ears of the ducheſs: ſhe ordered the gates to be ſhut, and diligent ſearch to be made for the three aſſaſſins; and being informed that they had taken refuge in the houſe of the French embaſſador, ſhe went to demand them. The embaſſador inſiſting on the privileges which thoſe of his function claimed from the law of nations, refuſed to deliver them up; he nevertheleſs wrote to the Abbé de Eſtrades to know the reaſon of the attack upon Stradella, and was informed by the Abbé that he

he had been ſurprized into a recommendation of the three men by one of the moſt powerful of the Venetian nobility. In the interim Stradella was cured of his wounds, and the Marquis de Villars, to make ſhort of the queſtion about privilege, and the rights of embaſſadors, ſuffered the aſſaſſins to eſcape.

From this time, finding himſelf diſappointed of his revenge, but not the leaſt abated in his ardour to accompliſh it, this implacable Venetian contented himſelf with ſetting ſpies to watch the motions of Stradella. A year was elapſed after the cure of his wounds; no freſh diſturbance had been given to him, and he thought himſelf ſecure from any further attempts on his life. The ducheſs regent, who was concerned for the honour of her ſex, and the happineſs of two perſons who had ſuffered ſo much, and ſeemed to have been born for each other, joined the hands of Stradella and his beloved Hortenſia, and they were married. After the ceremony Stradella and his wife having a deſire to viſit the port of Genoa, went thither with a reſolution to return to Turin: the aſſaſſins having intelligence of their departure, followed them cloſe at their heels. Stradella and his wife it is true reached Genoa, but the morning after their arrival theſe three execrable villains, ruſhed into their chamber, and ſtabbed each to the heart. The murderers had taken care to ſecure a bark which lay in the port; to this they retreated, and made their eſcape from juſtice, and were never heard of more.

Mr. Wanley, who in the Catalogue of the Harleian manuſcripts, No. 1272, has given a ſhort account of Stradella, ſays that the lover of this lady, whom he calls the Baroneſs or Counteſs, was the heir of either the Cornaro or Colonna family; and that after the murder of Stradella, which he ſays was in the year 1670, ſhe was ſent for to France by the then king; and that ſhe had been heard to ſing both in Italy and France by a friend of Mr. Wanley, Mr. Berenclow, who ſaid ſhe was a perfect miſtreſs of the beſt manner, for which, with her, he only admired Cornelio Galli, and the two eunuchs, Toſi and Sifacio *.

* This Mr. Berenclow was a muſician of ſome eminence in queen Anne's reign, and the ſon of a Dr. Bernard Martin Berenclow, of whom Mr. Wanley, in the Harleian Catalogue, No. 1265. 19, gives the following account: 'Dr. Berenclow was born in the 'duchy of Holſtein near Toninghen; his mother was a Berchem, a family ſufficiently 'eminent both in the Upper and Nether Germany. He married Katherine, one of the 'daughters of Mr. Laneir, clerk of the cloſet to king Charles the Firſt. He was pro'feſſor of phyſic in the univerſity of Padua, and practiſed with ſucceſs and reputation in 'Italy, France, Germany, Holland, Flanders, and England. And, notwithſtanding his 'fre-

The truth of this relation is very queſtionable: in the above account, taken from a French writer, Monſ. Bourdelot, author of the Hiſtoire de la Muſique et de ſes Effets, it is ſaid that, in full gratification of the malice of their enemy, both Stradella and the lady were murdered. There was about that time a lady, but a German, as is ſuppoſed; a fine ſinger, who ſung in the operas abroad, and even at London *, known by no other name than the Baroneſs; and it is not improbable that Mr. Berenclow might be deceived into an opinion that ſhe was the relict of Stradella.

The ſame perſon ſays that when the report of Stradella's aſſaſſination reached the ears of Purcell, and he was informed jealouſy was the motive to it, he lamented his fate exceedingly; and, in regard of his great merit as a muſician, ſaid he could have forgiven him any injury in that kind; which, adds the relator, 'thoſe who remember how lovingly Mr. Purcell lived with his wife, or rather what a loving wife ſhe proved to him, may underſtand without farther explication.'

It may be queſtioned whether any of the compoſitions of Stradella were ever publiſhed; Walther has given no catalogue of them, nor has any been met with in the accounts of him by other writers. Many of his pieces in manuſcript are in the library of the Academy of ancient Muſic, particularly an oratorio entitled San Giovanni Battiſta, and ſundry madrigals, among which is a very fine one for five voices, to the words 'Clori ſon fido amante,' &c.

'frequent journies and removals, died rich in ready money, jewels, plate, pictures, drawings, &c. of great price and curioſity; which his widow, notwithſtanding (by true pains-taking) made a ſhift to overcome, and utterly ſquander away in about five years after his deceaſe.'

CORNELIO GALLI was a native of Lucca, and one of the gentlemen of the chapel to Catherina, the conſort of Charles II. He is ſaid to have firſt introduced a fine manner of ſinging into England. Vide Harleian Catalogue, No. 1264.

PIER-FRANCESCO TOSI was an Italian by birth, but travelled much, and reſided at different times at moſt of the courts in Europe. He was in England in the ſeveral reigns of king James, king William, and king George I. and was patronized by the earl of Peterborough. He lived to the age of fourſcore; and, beſides ſundry elegant cantatas, was the author of a tract entitled 'Opinioni de' Cantori antiche e moderna, o ſieno Oſſervazioni ſopra il Canto figurato, printed at Bologna in 1723, which Mr. Galliard tranſlated into Engliſh, and publiſhed in 1743.

SIFACIO. The true name of this perſon is unknown: this, which he was generally called by, was given him on occaſion of his performing the part of Syphax in an Italian opera. He was in England, and a ſinger in the chapel of king James II. but, returning to Italy, was aſſaſſinated.

* She performed the part of Lavinia in the opera of Camilla, repreſented at Drury-Lane theatre in 1706, and that of Eurilla, in the Triumph of Love, at the Hay-market, ſome time after.

A

GENERAL HISTORY

OF THE

SCIENCE and PRACTICE

OF

MUSIC.

BOOK III. CHAP. I.

GIO. ANDREA ANGELINI BONTEMPI, a native of Perugia, was the author of a work entitled Hiſtoria Muſica. He it ſeems was a practical muſician; and, in the earlier part of his life, was chapel-maſter to the elector of Saxony. He was a man eminently learned in his profeſſion, as appears by a tract of his writing, entitled Nova quatuor Vocibus componendi methodus, printed at Dreſden in 1660; but the work by which he is beſt known is his Hiſtory of Muſic, printed in folio at Perugia in 1695.

This book is divided into three parts, which are thus entitled, Della Teorica, Della Pratica antica, Della Pratica moderna, from whence it may be conjectured, that, in the judgment of the author, there could be no theory of the moderns properly ſo called. Each of theſe three titles is ſubdivided into two parts, ſo as renders it difficult to cite the book otherwiſe than by the pages.

Diſcourſing on muſic at large at the beginning of his work, Bontempi takes notice of that analytical diviſion of it by Ariſtides Quintilianus in his firſt book, and mentioned in a preceding page of this work; but this diviſion Bontempi ſeems here to reject, preferring the ſcholaſtic diviſion into mundane, humane, political, rythmical, metrical, and harmonical muſic. The former however he ſeems to have

adopted

adopted, merely in compliance with the method of the Latin and Italian writers, for he haſtens to the latter branch of his ſubdiviſion. On the ſubject of rythmical or metrical muſic he is very elaborate; and, with a view to reduce the precepts delivered by him into practice, he exhibits an oratorio written by himſelf, founded on the hiſtory of the life and martyrdom of St. Emilianus, biſhop of Trevi, the poetry whereof is conformable to thoſe metrical rules which the author endeavours to recommend. The Hiſtory of Muſic begins with the title Muſica Harmonica; and, after giving different etymologies of the word Muſic, Bontempi, from Boetius, Polydore Virgil, Alſtedius, and other writers, aſcribes to a variety of perſonages, deities, ſemideities, heroes, and others, the invention of the ſeveral inſtruments in uſe among the ancients.

The invention of the lyre by Mercury, the improvement of it by Terpander, with the formation of the Syſtema maxima by Pythagoras, are faithfully related by this author from Nicomachus, and other ancient writers; but here he fails not to mention that egregious miſtake in the relation of the diſcovery of the conſonances by means of hammers of different weights, which we have before noted; and having it ſeems ſeen the detection of this error in the writings of Galileo Galilei, he, prompted by curioſity, as he himſelf relates, made an experiment of chords diſtended by weights in the ratios of 12, 9, 8, 6, which, inſtead of conſonances, produced irrational intervals *.

After having treated largely on the muſic of the Greeks, and given the ſubſtance of what the ſeveral writers have ſaid on the ſubject, he gives a very deciſive opinion that the ancients were ſtrangers to muſic in conſonance, notwithſtanding the aſſertion of Vincentio Galilei and others to the contrary †.

In the ſecond diviſion of his firſt part Bontempi continues to diſcourſe on the theory of the ancients, in his explanation whereof he follows the diviſion of Ariſtides Quintilianus, making muſic to conſiſt of ſeven parts, that is to ſay, 1. ſounds, 2. intervals, 3. the genera, 4. ſyſtems, 5. the tones or modes, 6. the mutations, 7. the melopoeia ‡.

* Page 54.

† Che gli Antichi cantaſſero in conſonanza, come vuole il Galilei nel ſuo Diſcorſo intorno all' Opere del Zarlino, è una fauola de' Moderni, che ſenza Greca letteratura, camina unitamente con l' altre.

‡ Page 83.

In

In the firſt ſubdiviſion of the ſecond part, Della Pratica antica, he endeavours to explain the practice of the ancients by a commentary on ſome ſelect paſſages of Ariſtoxenus relating to the meaſure of intervals, and the conſtitution of the genera, and their colours or ſpecies.

He then takes occaſion to celebrate Virgilio Mazzochi, maeſtro di cappella of the church of St. Pietro in Vaticano, and profeſſor in the college or ſchool inſtituted at Rome for the education of youth for the ſervice of the papal chapel; and gives an account of their exerciſes and method of ſtudy. He ſays that one hour in a day is ſpent in the practice of difficult paſſages; another in the Trillo or ſhake; another in ſinging in the preſence of the maſter, and before a looking-glaſs, in order to prevent bad habits, and diſtortions of the features, and to regulate the actions of the muſcles; and that theſe are the exerciſes of the morning. In the afternoon he ſays a ſmall portion of time is employed in the ſtudy of the theory of muſic; that one hour is given to the framing of counterpoints on a Canto fermo; that another is ſpent in hearing from the maſter, and committing to writing the precepts of counterpoint at large, or practical compoſition; and another in reading, as in the morning; and that the remainder of the day is devoted to the practice of the Clavicembalo, and the framing ſome compoſition, for inſtance, a pſalm, a motet, a canzonet, or a ſong, beſt ſuited to the genius of the ſtudents. On thoſe days on which they are permitted to go out of the college, he ſays the ſcholars are wont to ſing at a certain place without the Porta Angelica, near the Mount of Marius, where is an echo, which, as it is pretended, returns the ſounds of their voices in ſuch a manner as to enable them to diſcover their defects in ſinging. At other times, ſays he, they reſorted to the churches in Rome, and either aſſiſted in the ſervice, or attended to the performance of thoſe excellent ſingers and muſicians who flouriſhed during the pontificate of Urban VIII. After which they returned to the ſchool or college, and, making exerciſes on what they had heard, communicated them and their obſervations to their maſter, who in return, in lectures delivered and explained to them the precepts of ſcience and practice *.

He then proceeds to exhibit from Franchinus, or, as he calls him, Gafforo, and Vanneo, the conſtitution of the four eccleſiaſtical

* Page 170.

tones of St. Ambroſe, which he ſhews to be derived from the Dorian, Phrygian, Lydian, and Mixolydian modes of the ancient Greeks. After which he proceeds to relate that St. Gregory increaſed the number of the eccleſiaſtical tones to eight, by adding thereto four others, derived, as he ſays, from the Hypodorian, Hypophrygian, Hypolydian, and Hypermixolydian, diſtinguiſhing the eight eccleſiaſtical tones into authentic and plagal *.

In the firſt ſubdiviſion of the third part, Della Pratica Moderna, he conſiders the practice of the moderns, founding it on the reformation of the ſcale by Guido Aretinus; of whoſe invention of a method of determining the place of the ſemitones in the diapaſon, by the uſe and application of the ſyllables, he has given a juſt account †.

The ſyllables of Guido, as they were invented ſolely for the purpoſe of aſſiſting the voice in the diſcrimination between the tones and ſemitones, determine nothing as to the ratios or meaſures of thoſe intervals; and it is obvious that a ſucceſſion of tones preciſely equal with the ſemitones, interpoſed in their natural order, had been productive of thoſe inconveniencies, ariſing from a ſurd quantity in the conſtitution of the diateſſaron, which it had been the endeavour of many writers to palliate, and which had given riſe to that controverſy between Zarlino and Galilei, whether the ditonic diatonic of Ptolemy, or rather of Pythagoras, or the intenſe or ſyntonous diatonic of the former was to be preferred.

To remedy this inconvenience, a ſyſtem had been invented which divided the octave into thirteen ſounds or chords, and twelve intervals, that is to ſay, ſemitones, of which Bontempi ſpeaks to the following purpoſe: ‘ This was that ſublime and memorable operation, ‘ which ſo improved the noble ſcience of counterpoint; for a very ‘ ſkilful man, whoſe name, and even the age he lived in, is not ‘ known, having found that the diateſſaron and diapente would admit ‘ of a ſmall variation without offence to the ear, he reformed thoſe ‘ intervals. Beſides this he firſt interpoſed in the middle of each te- ‘ trachord the Speſſo Cromatico ‡; and afterwards, at other diſ- ‘ tances, an interval never known before in the orders of tetrachords,

* Page 172. † 182, et ſeq.

‡ By the Speſſo Cromatico Bontempi means the chromatic or double dieſis, or, in other words, the leſſer ſemitone, conſiſting of four commas, denoted by a double croſs, which is the common ſharp ſignature. Vide Broſſard Dict. de Muſique, Diesis.

‘ marked

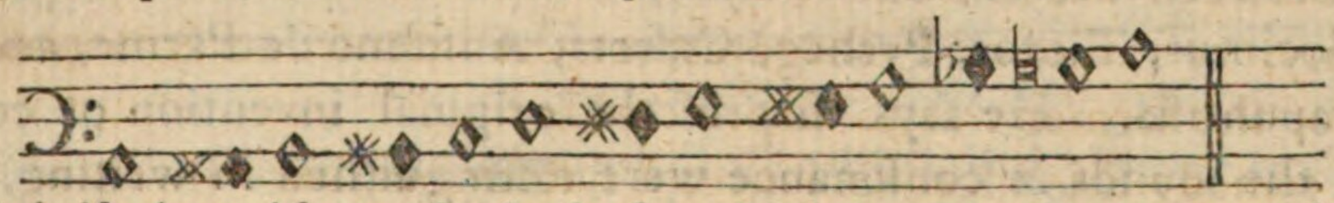
'marked thus ※, or thus b, according as the modulation was ei-
'ther of the ſharp or flat kind; thus he formed a ſyſtem of ſounds,
'ſeparated from each other by the interval of a ſemitone, and
'thereby united the chromatic with the diatonic genus, and of the
'two formed one *.'

Bontempi has ſaid that the name of the author of this laſt and great improvement of the muſical ſyſtem, as alſo the age in which he lived, are unknown, and refers to Polydore Virgil, lib. III. cap.

* Page 186.

Broſſard has given an account of this improvement, which, as it is much more full and ſatisfactory than that of Bontempi, is here inſerted.

'It being found that there was a chord placed between the Meſe and Parameſe of the an-
'cients, or our A and B, which divided the interval of a tone, that was between them, into
'two ſemitones; it was thought that chords alſo might be added, as well between thoſe
'that were at the like diſtance from each other, i. e. had a tone between them; the au-
'thor of this improvement therefore not only inſerted the B mol, as in Guido's ſyſtem, but
'alſo the chromatic chords of the ancient ſcale, that is thoſe which divide the tones major of
'each tetrachord into ſemitones; and this he did by raiſing the loweſt chord a ſemitone,
'by means of a double dieſis ♯, which was placed immediately before the note ſo to be
'raiſed, or on the ſame degree with it after the cliff: again, it having been found that the
'tones minor terminating the tetrachords upwards, were no leſs capable of ſuch diviſion,
'he, by the help of the chromatic chords, divided them alſo; ſo that the octave then be-
'came compoſed of thirteen ſounds and twelve intervals, eight whereof are diatonic or
'natural, diſtinguiſhed by white notes thus ◇, and five chromatic thus, by black ones ◆;
'and the dieſis prefixed.' Dict. de Muſique, voce SYSTEMA.



Broſſard elſewhere obſerves, that in the ſeveral ſyſtems of the diatonic genus for which he refers to Bontempi, page 93, the tetrachord is compoſed of three intervals, that is to ſay, ſemitone, tone major, and tone minor; and that Ptolemy and Didymus, among all their reformations, taking it for granted that the tone minor was indiviſible into ſemitones, interpoſed but one chromatic ſound in the tetrachord, thereby dividing the tone major into ſemitones, the one major and the other minor, leaving the tone minor as they found it. But he ſays that it having afterwards been found neceſſary to divide the tone minor in like manner, and alſo to extend the diateſſaron and contract the diapente; a very learned man, whoſe name is not mentioned in hiſtory, perceiving that the ear was not diſpleaſed if the fifth was a little diminiſhed, that is, if it was not quite of ſo great an extent, found out an admirable temperament, which rendered the ſecond tone of the fourth equal to the firſt, by giving the fourth a little greater extent than it naturally had from its mathematical form of 3, 4, which tone conſequently admitted one chromatic chord, that divided it into two ſemitones. This ſyſtem is called by the Italians Syſtema Temperato. He obſerves that by means of this addition of the chromatic chord the octave becomes diviſible into twelve ſemitones, without any chaſm in or between the two tetrachords that compoſe it; and alſo that thereby two of the genera, that is to ſay, the chromatic and diatonic, are brought into one ſyſtem, which, for that reaſon, is by Bontempi and other of the Italian writers, called Syſtema Participato. Vide Broſſard, voce TEMPERAMENTO.

xviii. Polydore Virgil's book De Inventoribus Rerum, contains little more reſpecting muſic than a brief account of the invention of it, and of a few inſtruments, ſuch as the harp, the organ, and the lyre; and it ſeemed ſtrange that he who has mentioned in particular no one ſyſtem, ſhould take notice of the improvement of any; his work has therefore been recurred to, and all that he ſays on the ſubject is found to be contained in the following words: 'Multa inſuper nouiſſimis 'temporibus inſtrumenta muſica inuenta ſunt, quorum autores iam 'in obliuionem uenerunt. Ex quibus propter ſuauitatem concentus 'omni admiratione & laude digna ſunt illa, quæ organa nuncupant, 'ualde quidem ab illis diſſimilia, quæ Dauid Iudæorum rex fecerat, 'quibus Leuitæ ſacros hymnos concinerent, ſicut nos his pariter ca-'nimus. Item alia id genus ſunt, quæ monochordia clauicymbala 'uarieq; nominantur, eorum tamen æque inuentores magno quidem 'ſuæ gloriæ damno in nocte denſiſſima deliteſcunt *.'

In the ſecond ſubdiviſion of the third part, della Pratica Moderna, Bontempi deduces the practice of counterpoint from the time of its ſuppoſed invention by Guido down to the time of Johannes de Muris, who lived about three hundred years after. Implicitly relying on Gaffurius, Vanneo, and Kircher, he aſcribes to De Muris the invention of the Cantus Menſurabilis, and ſays that it was adopted and improved by Proſdocimus, Tintor, Franco, Caſerta, Anſelmo da Parma, and other contrapuntiſts. He ſays that in the original invention of counterpoint the ſounds in conſonance were diſtinguiſhed in writing, by an oppoſition of note againſt note, but that by the introduction of the Cantus Menſurabilis, which was ſignified by certain characters, of diſſimilar forms, that which was originally termed counterpoint aſſumed the name of Canto figurato †.

In treating on the ſcience of counterpoint, this author, following the method of the Italians, divides it into five parts, namely, 1. the figures or characters uſed to denote the ſounds and their meaſures; 2. the degrees of mode, time, and prolation, ſignified by their reſpective characters; 3. the proportions; 4. Contrapunto ſemplice; 5. Contrapunto florido ‡. In the diſcuſſion of each of theſe he is very accurate; and in his diſcourſe on the laſt two heads delivers the precepts for the compoſition of a cantilena in conſonance both in the

* Polyd. Virgil. De Invent. Rer. Lib. VIII. Baſil. apud Johan. Froben. 1521.
† Page 199. ‡ 205.

Con-

Contrapunto florido and the Contrapunto ſemplice, according to the practice of his time.

In the courſe of his work he celebrates two of his countrymen, namely, Lemme Roſſi * and Baldaſſare Ferri, both of Perugia; the former of theſe had written a treatiſe on muſic, from which Bontempi has given many copious extracts; the latter was a ſinger, of whom he gives a great character.

The Hiſtoria Muſica of Bontempi is a work of ſome merit; but, to ſpeak ingenuouſly, it ſeems little calculated for inſtruction; the author appears to have red a great deal on the ſubject of muſic; nevertheleſs it is apparent in many inſtances that the knowledge he had attained was not derived from the genuine ſource. That he had peruſed the Greek writers in the edition of Meibomius cannot be doubted, for he cites the book, though he has not adopted all the prejudices of the editor. But his great fault is a too ready acquieſcence in the authorities of Franchinus, Steffano Vanneo, and Kircher in matters reſpecting the theory and practice of muſic among the moderns, under which comprehenſive term he properly enough includes not only Guido, the inventor of the modern ſyſtem, but St. Gregory and St. Ambroſe, who, from the modes of the ancients, inſtituted for the purpoſe of religious worſhip, that formula of vocal melody comprized in the eight eccleſiaſtical tones. In a diſcourſe on this important branch of muſical hiſtory, it was requiſite that the author ſhould have recurred to original materials, ſuch as are to be found in public repoſitories, not to ſay in Italy only, but in almoſt every city and univerſity in Europe: the neglect of this method has led Bontempi to adopt the errors of former writers, who ſeem to have founded their reports on mere popular tradition, and to become the propagator of many errors, which, as a hiſtorian, it was his duty to detect and explode. To enumerate inſtances of this kind is an invidious office, but thoſe contained in his relation of the invention of muſic in conſonance by Guido, and of the Cantus Menſurabilis by Johannes de Muris, are of ſuch importance, that they merit particular notice. With reſpect to the former aſſertion, there is not the leaſt authority for it

* Lemme Rossi was an eminent mathematician and philoſopher, and profeſſor of the Greek language in the univerſity or academy of Perugia. He appears to have been deeply ſkilled in the theory of muſic by the work above alluded to, which was publiſhed at Perugia in the year 1666, and is entitled 'Syſtema Muſica, overo Muſica ſpeculativa, dove ſi ſpiegano i piû celebri di tutti trè generi.'

either in the Micrologus or the Argumentum novi Cantus inveniendi of Guido, or in his epiſtle to his friend Michael of Pompoſa; and, from the ſuperficial account which he gives of Guido and his improvements, there is reaſon to think that Bontempi had never peruſed any of his writings; and as to the Cantus Menſurabilis, no one can read the relation of its invention by Franco of Liege, as given by the learned Benedictines, the publiſhers of the Hiſtoire Literaire de la France, but muſt conclude that the names De Muris, Proſdocimus, Tintor, Franco, Caſerta, and Anſelmo da Parma, are cited by rote from the margin of the Practica Muſicæ of Franchinus, or rather from the Syſtema Muſica of his compatriot Lemme Roſſi, whoſe name occurs in almoſt every page of his work. Indeed it is eaſy to diſcover where the materials of this author failed him; for while he had the Latin verſion of the Greek writers on muſic lying before him, he was able to give an account of the original conſtitution of the lyre of Mercury, and of the names of the ſeveral perſons who at different times increaſed the number of chords of which it conſiſted, from four to ſeven, as alſo of the ſubſequent extenſion of the ſyſtem to fifteen chords, with other improvements; but no ſooner does he diſmiſs theſe materials, than his narration is interrupted, and a chaſm enſues, which he attempts to ſupply by citations from Alſtedius and other chronological writers, the bare recorders of memorable events; and from materials ſo ſcanty as theſe we are not to wonder if he found himſelf unable to furniſh many particulars reſpecting that hiſtory, the deduction whereof is the object of his work.

The invention of the ſeveral muſical inſtruments in uſe among the moderns, and the ſucceſſive improvements made in them at different periods, is ſurely a very eſſential part of muſical hiſtory; and it would be but a weak anſwer to any one who ſhould object that Bontempi is ſilent on this head, to ſay that a great deal to the purpoſe is to be found in the Muſurgia of Ottomarus Luſcinius, the Dialogo della Muſica of Vincentio Galilei, in the writings of Merſennus, the Muſurgia of Kircher, and in the Hiſtory of Muſic of Wolfgang Caſpar Printz. And here it may be remarked, that an unjuſtifiable partiality for the country where the author was born diſtinguiſhes this work; for, among the moderns whom he has taken occaſion to mention, the name of any muſician not an Italian, ſcarcely occurs. In a word, the information contained in the Hiſtoria Muſica of Bontempi is juſt ſufficient to awaken that curioſity which it is the end of hiſtory to gratify.

gratify. In thoſe who are ignorant of the ſubject it may excite approbation; but that it falls ſhort of affording ſatisfaction to a learned and curious enquirer, every one of that character muſt feel when he reads it.

Lorenzo Penna, of Bologna, a Carmelite monk, and a profeſſor of muſic, was the author of a work entitled Albori Muſicale, printed at Bologna in 1672, divided into three parts, the firſt treating of the elements or principles of the Canto Figurato; the ſecond on Counterpoint; and in the third, of the precepts or rules, to uſe the author's own expreſſion, 'per ſuonare l'Organo ſopra la parte.'

In this book, which is one of the beſt of thoſe many on the ſubject written by Italians, and publiſhed after the year 1600, the ſcale of Guido, with the uſe of the ſyllables* and the cliffs, and the nature of the mutations are explained in a very conciſe and intelligible manner, as are alſo the characters uſed in the Cantus Menſurabilis. Of the rules for counterpoint laid down by this author, little can be ſaid other than that they are perfectly conſiſtent with the laws of harmony. In the courſe of his directions for the compoſition of counterpoint, examples in notes are contained, teaching the ſtudent the uſe and application of various paſſages, with cautions for avoiding ſuch as the rules of harmony prohibit.

Under the head of Contrapunto Fugato his directions are very conciſe and perſpicuous. Of Canon he gives a variety of examples, both in Partito and in Corpo, with rules for the compoſition of canon in the uniſon, the ſecond, the third major and minor, and ſo on to the diapaſon.

The third part is in effect a treatiſe on thorough-baſs or the art of accompanyment, and is drawn from the works of Luzzaſco Luzzaſchi, Claudio Merula, Freſcobaldi, and other celebrated organiſts of Italy.

The ſecond part of the Albori Muſicale, was publiſhed at Venice in the year 1678, but whether by the author or ſome one elſe does not appear. The publication of one part only of the three which the Albori Muſicale contains, is perhaps to be accounted for by the circumſtance of its utility to ſtudents in the muſical faculty, an intimation whereof is given by the words 'Per li Studioſi,' in the title-page of the ſecond impreſſion.

* This author makes uſe of the ſyllable DO inſtead of UT, and ſpeaks of it as a modern practice in his time.

Fran-

FRANCESCO FOGGIA

ROMANO,

COMPOSITORE.

FRANCESCO FOGGIA is celebrated as one of the moſt eminent of the Italian muſicians of the laſt century. He was born about the year 1604, and was a diſciple, and alſo the ſon in law of Paolo Agoſtino, as having married his daughter. Very early in his life, being diſtinguiſhed for his ſkill in eccleſiaſtical harmony, he was appointed maeſtro di cappella of the church of San Giovanni Laterano in Rome. Kircher, in the Muſurgia, lib. VII. cap. vi. page 614, has ſpoken of him in terms of high commendation. He was living in the year 1684, the year in which Antimo Liberati publiſhed his letter in anſwer to one of

of Ovidio Perſapegi, in which is the following character of him——

' eſſendo il ſoſtegno, e 'l padre della muſica, e della uera harmonia ' eccleſiaſtica, come nelle ſtampe hà ſaputo far uedere, e ſentire tanta ' uarietà di ſtile, & in tutti far cognoſcere il grande, l' erudito, il ' nobile, il pulito, il facile, & il dileteuole, tanto al ſapiente, quanto ' all' ignorante; tutte coſe, che difficilmente ſi trouano in un ſolo ' huomo, che dourebbe eſſer' imitato da tutti i ſeguaci di buon guſto ' della muſica, come io hò cercato di fare colla mio debolezza, eſſen- ' do ſtato ſempre inuaghito, innamorato di quella nobiliſſima maniera ' di concertare.'

ANDREAS LORENTE, of Alcala, organiſt of the principal church there, publiſhed, in the year 1673, a work in folio in the Spaniſh language, entitled El Porque de la Muſica, in four books, the firſt containing the elements of plainſong; the ſecond treating of conſonance and the Cantus Menſurabilis, the third of counterpoint, and the fourth of the compoſition of muſic. This book, of which the late Mr. Geminiani was uſed to ſay it had not its fellow in any of the modern languages, is queſtionleſs a very learned work; it is in truth a muſical inſtitute, and may be ſaid to contain all that is neceſſary for a practical compoſer to know. From the method of ſolmiſation directed by this author, it is evident that the Spaniards, as well as the French and others, have for ſome time paſt ſolfaed by heptachords; or in other words, they have added a ſyllable to the ſix of Guido. It has been already ſaid that the French uſe SI after LA; Lorente directs to ſing BI in the ſame place. In the courſe of the work are interſperſed a great number of compoſitions of his own and other authors, from three to five parts; that is to ſay, hymns and offices for the church, and ſome motets, which ſhew great ſkill and invention.

GIO. PAOLO COLONNA, maeſtro di cappella nella Baſilica di S. Petronio in Bologna, Accademico Filaſchiſi, e Filarmonico, flouriſhed at this time. His compoſitions, which are very numerous, are altogether for the church, conſiſting of Motets, Litanies, Maſſes, Pſalms, and Offices for the dead, many whereof he publiſhed at Bologna, between the years 1681 and 1694. Like the motets of Cariſſimi, Baſſani, and other of the church-muſicians of the laſt century, his are uſually with inſtrumental parts. His ſtyle is at once pathetic and ſublime; and in the compoſition of church-muſic he ſtands among the firſt of the Italians.

CHAP. II.

ANTIMO LIBERATI MUSICO NELLA CAPPELLA PONTIFICIA
MAESTRO DI CAPPELLA NELLA CHIESA DELLA SANTISSIMA
TRINITÀ DE PELLEGRINI, E MAESTRO DI CAPPELLA ED
ORGANISTA NELLA CHIESA DI S. MARIA DELL' ANIMA
DELLA NATIONE TUETONICA.

ANTIMO LIBERATI, when a youth, ſerved in the Imperial chapel of Ferdinand III. and his brother Leopold. Afterwards he became a ſinger in the pontifical chapel, and maeſtro di cappella, and organiſt of the church della Santiſſima Trinità de' Pellegrini; and, laſtly, maeſtro

maeſtro di cappella and organiſt of the church di Santi Maria dell' Anima della Natione Teutonica at Rome. In this quality he wrote a letter, dated the fifteenth of October, 1684, with the following title, 'Lettera ſcritta dal Sig. Antimo Liberati in riſpoſta ad una del 'Sig. Ovidio Perſapegi,' the occaſion whereof was as follows: about the middle of the year 1684 the place of maeſtro di cappella of the metropolitical church of Milan being vacant, Perſapegi, by the direction, as it is preſumed, of thoſe who had the appointment to that office, wrote to Liberati for his opinion touching the pretenſions of five perſons, who at that time were candidates for it. Who they were does not appear by the anſwer of Liberati; nor is it certain that Perſapegi's letter is extant in print *.

After diſcuſſing the merits of the ſeveral compoſitions tendered by the candidates as evidence of their abilities, he proceeds to trace the riſe and progreſs of muſic from the time of Pythagoras downwards, taking particular notice of Guido's invention, and the completion of it by Johannes de Muris. Among the leſs ancient practical muſicians he celebrates Johannes Okenheim, the diſciple of Iodocus Pratenſis. He mentions, from Glareanus, the circumſtance of his having made a compoſition for thirty-ſix voices or nine choirs, to obviate an opinion of ſome profeſſors of his time, that muſic for ſo many voices was a modern invention. Beſides this he aſſerts that fugue, canon, and double counterpoint were invented by the ſame Okenheim.

He ſays that from theſe two great men, Iodocus Pratenſis and Johannes Okenheim, ſprang many excellent maſters, who erected muſical academies in different kingdoms and provinces; that many of them ſettled in Italy and in Rome; and that the firſt who gave public inſtructions for ſinging and harmonic modulation was Gaudio Mell, Flandro, a man of great talents, and of a ſweet flowing ſtyle, who opened at Rome a noble and excellent ſchool for muſic, where many pupils diſtinguiſhed themſelves in that ſcience, but, above all, Gio.

* Walther ſpeaks of the letter of Liberati as a great curioſity. It ſeems he was never able to get a ſight of it, and therefore was content with an extract of it, with which he was furniſhed by a friend of his, Gottfried Heinrich Stoltzels, chapel-maſter to the duke of Saxe Gotha, and from it has inſerted the character of Franceſco Foggia in its place. Better ſucceſs has attended the reſearches of the author of this work, who thinks himſelf warranted in ſaying that the letter, which is now lying before him, abounds with very many curious particulars of muſical hiſtory, which it would have been ſcarcely poſſible to ſupply from any other materials; and of this opinion it ſeems was Andrea Adami, who, in his Oſſervazioni per ben regolare il Coro de i Cantori della Cappella Pontificia, has followed Liberati very cloſely, and even adopted ſome of his miſtakes.

Pier-

Pierluigi Paleſtrina *, who, as if marked by nature herſelf, he ſays ſurpaſſed all other rivals, and even his own maſter. With him he joins Gio. Maria Nanino, the intimate friend of Paleſtrina, and conrector with him in the muſical ſchool by them eſtabliſhed at Rome. Among many eminent muſicians educated in this ſeminary, he mentions Bernardino Nanino, the youngeſt brother of Gio. Maria Nanino, Antonio Cifra, Pier Franceſco Valentini, Gregorio Allegri, and Paolo Agoſtino, of whom he gives a very high character. Of Allegri he ſays that he wrote for the pontifical chapel, where he was a ſinger, and that from him he, Liberati, received his inſtructions in muſic. Of Agoſtino he ſays that in muſic he ſurpaſſed all of his time, and that he died in the flower of his youth; and that from him ſprang Franceſco Foggia, then living, and eighty years of age. He mentions alſo another diſciple of Agoſtino, Vincenzo Ugolino, famous for his ſkill in teaching, and for having been the maſter of Lorenzo Ratti and Horatio Benevoli, who for many years was maeſtro di cappella nella Baſilica di San Pietro.

Liberati ſays that at the time of writing his letter there were living three diſciples of Horatio Benevoli, of whom the oldeſt was himſelf; the next in age Ercole Bernabei, who ſucceeded Benevoli at St. Peter's, and went afterwards to Bavaria, invited thither by the elector; the youngeſt he ſays was Giovanni Vincenti, for many years maeſtro di cappella della Santa Caſa di Loretto, but who then lived in perfect eaſe, enjoying his patrimony, and the fruits of his ſtudies.

Angelo Berardi, a canon of the collegiate church of St. Angelo di Viterbo, was the author of many muſical tracts, and, amongſt the reſt, one entitled Documenti Armonici, in the compoſing whereof he was aſſiſted, as himſelf confeſſes, by Marco Scacchi, chapelmaſter to the king of Poland. It was printed at Bologna in 1687, and is divided into three books, containing the precepts for the compoſition of counterpoint, fugue, and canon, illuſtrated by a great variety of examples, among which are ſundry compoſitions of Adrian Willaert, Iodocus Pratenſis, and others, well deſerving the attention of the curious.

In the year 1689 Berardi publiſhed, at Bologna, Miſcellanea Muſicale, in three parts; the firſt is a collection from Boetius, Zarlino, Kircher, and other writers, containing, it muſt be confeſſed, few par-

* See a detection of this error in the account of Paleſtrina, given in vol. III. page 168, et ſeq.

ticulars

ticulars relating to the ſtate of muſic at different times, that are not to be found in every treatiſe on the ſubject that has been written within theſe laſt hundred years.

He takes occaſion to enumerate many princes who have been diſtinguiſhed, as well for their ſkill in muſic, as their affection for it; and, among the reſt, James I. king of Scotland, concerning whom he cites verbatim from Aleſſandro Taſſoni the paſſage inſerted in the account herein before given of that prince, and his improvement of the Scots muſic.

In the ſecond part he relates the invention of the ſyllables *, and the reformation of the ſcale by Guido, as alſo the inſtitution of the Cantus Menſurabilis by John de Muris; but, as he profeſſes to follow Vincentino, it is no wonder that his account is erroneous in many particulars.

The third part contains a variety of examples of counterpoint, and a ſeries of exerciſes on the twelve tones.

In 1693, Berardi being then maeſtro di cappella of the church di Santa Maria in Traſtevere, publiſhed at Bologna 'Il Perche Muſi-'cale overo Staffetta Armonica;' and, in 1706; Arcani Muſicali, and theſe, according to Walther, are all his works.

The writings of this author abound with particulars worthy the attention of a ſtudent in muſic. He appears to have been an ingenious, and certainly was a modeſt man, for, although a canon, and maeſtro di cappella of a cathedral, he governed himſelf according to the directions of his friend Marco Scacchi, and ſubmitted his works to his inſpection; and of his friendly diſpoſition towards thoſe of his own profeſſion a judgment may be formed from the tract entitled Il Perche Muſicale, which is divided into ſections, many of which are dedicated to contemporary muſicians in terms of great eſteem and affection.

ISAAC VOSSIUS, a man of conſiderable parts and learning, was the ſon of Gerard John Voſſius, already ſpoken of. He was born at Leyden in the year 1618, and, having his father for his inſtructor, ſoon became diſtinguiſhed for his proficiency in academical learning, and was honoured with the favour of Chriſtina, queen of Sueden,

* Broſſard relates that Berardi very ingeniouſly comprized the ſyllables of Guido in the following line:

UT RElevet MIſerum FAtum SOLitoſque LAbores.

But it does not appear in this place, nor is it to be found in any of the tracts above ſpoken of; but it may be remarked that the ſign of the printer at Bologna who publiſhed Corelli's Opera terza, is a violin with this verſe round it.

who correſponded with him by letters, and invited him to her court, and was taught by him the Greek language; but, about the year 1652, having incautiouſly intended a deſign to write againſt Salmaſius, who at that time ſtood very high in her favour, the queen withdrew her regard from Voſſius, and diſmiſſed him from any further attendance on her.

After the death of his father, Iſaac Voſſius was by the univerſity of Leyden complimented with the offer of the hiſtory profeſſor's chair, but thought proper to decline it. In the year 1670 he came into England, and was created doctor of laws in the univerſity of Oxford. In 1673 king Charles II. appointed him a canon of Windſor, and aſſigned him lodgings in the caſtle, where he died in 1688, leaving behind him a library, which, for a private one, was then ſuppoſed to be the beſt in the world.

Of his works, which are not near ſo numerous, nor indeed ſo valuable as thoſe of his father, the moſt popular is his treatiſe 'De 'Poematum cantu & viribus Rythmi,' printed at Oxford in 1673, of which here follows an account.

It begins with a remark that muſic is of two kinds, that is to ſay, it is either naked and ſimple, conſiſting of mere ſounds, or of ſounds joined to words; and that although many think them to be poets who are able to ſing verſes, becauſe anciently poets were alſo muſicians *, he held a different opinion, becauſe poets were not the only ſingers of poems; the diſtinction between the two being that thoſe who made verſes were called poets, and thoſe that ſung them ſingers, or, by a more honourable name, muſicians. He ſays that the primitive verſes wanted feet, and were therefore ungraceful, but that metre and rythmus were afterwards invented, which are as it were the very ſoul of poetry, and of theſe he ſpeaks to the following purpoſe. The beauty and elegance of verſe conſiſt in an apt diſpoſition of different numbers and their ſymmetry. The Greeks firſt obſerved that it was not ſufficient that the verſes ſhould run with an equal number of ſyllables, without a ratio of time, and therefore divided the ſyllables into long, ſhort, and ambiguous: afterwards finding that thoſe verſes did not move concinnouſly which wanted members, they diſtributed the ſyllables into claſſes, and compoſed feet of two, three, or more, that the motion of the cantus and verſes might be diſtinguiſhed by meaſures and intervals. But as it was not ſufficient for the members to be moved unleſs they had motions ſuited to the affections

affections which they were deſigned to expreſs, they invented feet of different times and modes, by which they repreſented in ſo lively a manner, not only the conſpicuous motions of the body, but the diſpoſitions of the mind, that there was ſcarce any thing exiſting that they could not expreſs in their cantus and numbers.

After a brief enumeration of the various kinds of metrical feet, he proceeds in his obſervations on the force and efficacy of that particular arrangement and interchange of quantities, which he calls the Rythmus, aſcribing to that only thoſe wonderful effects which are ſaid to have been wrought by the muſic of the ancients. He ſays that the ancient manner of reciting verſes differed but little from the practice of ſcanning; though he admits a difference between the cantus of ſinging, and recitation or common ſpeech; in the latter whereof he ſays it was ever eſteemed a fault for the voice to aſcend higher than the Diapente. He adds, that among the ancient muſicians there was a threefold method of prolation, namely, continuous, diaſtemical or diſtinguiſhed by intervals; and another in a medium between both; and that Ariſtides Quintilianus, Martianus Capella, and Boetius uniformly aſſigned the latter to the recitation of verſes: On the contrary, he ſays Dionyſius Halicarnaſſæus and Nicomachus make no diſtinction between the voice of recitation and common ſpeech.

To manifeſt his contempt of modern muſic and muſicians, he cites, from Saxo Grammaticus, the relation of the effects of muſic on Ericus king of Denmark, already mentioned in the courſe of this hiſtory, but inſiſts it is a fable borrowed from the ſtory of Alexander and Timotheus. He ſays that the power of exciting the affections by muſic has ceaſed above theſe thouſand years, that is to ſay, from the time that the knowledge and uſe of the rythmus was loſt; and that now, when muſic is much more flouriſhing than it was at the time when Ericus lived, no muſician would dare attempt what his citharediſt is ſaid to have effected.

After obſerving that there is a rythmus in the arterial pulſe, and beſtowing a few commendations on Galen for his diligent enquiries on that ſubject in his book De Natura et Differentiis Pulſuum, he aſſerts that the Chineſe, as they excel the Europeans in many things, ſo do they in the medicinal art; for that without enquiring of their patients whether their head, their ſtomach, their ſhoulders, or any

other

other part of their body gives them pain, they feel both pulſes at the ſame inſtant, and, without ever failing, pronounce the nature of the diſorder with which the patient is afflicted.

Upon that controverted queſtion, namely, whether the ancients were acquainted with muſic in conſonance or not, the author, with his uſual temerity, delivers theſe as his ſentiments:

'Some have arrived to ſuch a pitch of folly as to aſſert in their writ-'ings that the Concentus of ſeveral voices was utterly unknown to 'the ancients; and that what they called Symphony, was nothing 'more than the Concentus ſung alternately. Can any perſon be ſo 'ignorant of Greek and Latin, as not to ſee that even the terms Har-'mony, Symphony, and Concentus teſtify the contrary? Who can 'there be ſo fooliſh as to think that the choruſſes of ſingers and 'troops of ſymphoniſts under a Choro-didaſculus, did not ſing toge-'ther but alternately? Surely if this had been the caſe, Seneca muſt 'have lied when he ſpoke thus in Epiſtle 84. "Non vides, quam "multorum vocibus chorus conſtet? Unus tamen ex omnibus ſonus "redditur. Aliqua illic acuta eſt, aliqua gravis, aliqua media. "Accedunt viris feminæ, interponuntur tibiæ. Singulorum ibi la-"tent voces, omnium apparent *." What need I bring down Plato, 'Ariſtotle, Cicero, and an infinite number of others, who all with 'one unanimous conſent teach us, that harmony or concentus was 'made when ſeveral voices, differing in the acumen and gravity of 'ſound, were equally mingled together? I make no mention of 'the manifold concentus of the tibiæ, or the harmonical fullneſs of 'the hydraulic organ, being aſhamed to dwell any longer on a 'thing that is ſo manifeſt.'

He ſays that the patrons of this age infer the ignorance of the ancients with reſpect to muſic in conſonance, from this circumſtance, to wit, that they did not reckon the ditone, and trihemitone, or ſemiditone, nor either of the two ſixths, namely, the greater and the leſs, among the conſonants; but that this argument is no better than that other adduced to prove that the modern muſic is more complete than the ancient, namely, that the ſyſtem of the ancients contained only

* 'Do you not ſee how many voices the chorus conſiſts of? yet there is but one ſound 'rendered by them all; ſome voices are acute, ſome grave, and ſome in the medium; 'women are joined with the men, and the tibiæ are interpoſed. In this caſe the voice 'of either perſon is not to be diſtinguiſhed, but thoſe of all may be heard.'

fifteen

fifteen chords, which is leſs by a hexachord than that of Guido; but he ſays that many of the improvements aſcribed to Guido are erroneouſly attributed to him; for that in the framing of the ſcale he did but follow the example of the organs and harps of his time, which conſiſted reſpectively of twenty pipes or ſtrings, as a writer more ancient than Guido by ſome ages teſtifies.

The application of the ſyllables UT, RE, MI, &c. he makes to be an invention of no worth; nevertheleſs he ſays that the Egyptians prolated their muſical ſounds by the vowels, which he conceives to be the more convenient practice; and that the very Barbarians diſtinguiſhed their ſounds by ſuch like ſyllables or diminutive words, long before the time of Guido *.

The arguments of the imperfection of the ancient muſic, ariſing from the form of their inſtruments, he endeavours, but in vain, to refute; and haſtens to a deſcription of the ancient hydraulic organ, the repreſentation whereof, as given by him, ſeems to be but a creature of his own imagination. After deſcribing this inſtrument, he cenſures Kepler for affirming that the ancient organiſts were no better than the modern Utricularii, or mendicant bagpipers; an appellation which he ſays more properly belongs to the modern organiſts. As to the cantus of the tibia blown on by the mouth, he thinks it may be truly ſaid that the modern performers know no more of it than the ancient ſhepherds; and that, if we except the Chineſe, who alone excel in this kind of muſic, we ſhall find none in this age that can pleaſe even a moderate ear.

Speaking of the ratios of chords, and of pipes, he refutes an error of the elder Galileo, in his dialogues De Motu, which it ſeems had been adopted by Merſennus and Des Cartes, namely, that, cæteris paribus, the thinner chords yield the acuter ſounds; the contrary whereof he affirms to be the fact.

After having treated very copiouſly on the Tibiæ of the ancients, and, without the leaſt evidence from hiſtory, diſcriminated them into ſpecies, ſome as peculiar to the Phrygian, others to the Dorian, and

* It is evident from this paſſage that Voſſius was ignorant of the uſe of the ſyllables. All men are ſenſible that muſical ſounds are moſt eaſily prolated by vowels aſſociated with conſonants, but none but a perſon ſkilled to ſome degree in muſic knows that it was for the purpoſe of aſcertaining the ſtations of the two ſemitones in the diapaſon that the ſyllables of Guido were taken.

others to the Ionian mood, he proceeds to conſider the inſtruments of the moderns, as namely, the Harp, the Teſtudo or lute, the Barbiton or viol, and the Pandura or violin, the invention of all which he aſcribes to Barbarians, for this notable reaſon, that the necks of theſe ſeveral inſtruments are divided by thoſe tranſverſe chords which we term frets; whereas no ſuch appear in the inſtruments of the ancients. He adds, that theſe Compendia are evidences of ignorance in the modern muſicians; and, lamenting the deplorable ſtate of muſic in his time, profeſſes to queſtion whether ſince that of Charlemagne, the ſcience has not ſuſtained a loſs more than equal to all the improvements of the moderns.

He cenſures very ſeverely thoſe Plaſmata or diviſions, which he ſays diſtinguiſh the modern muſic; and adds, that both the Italian and French ſingers abound in flexions; but that the Italians uſe the longer, and are therefore laughed at by the French, who, to do them juſtice, he ſays, obſerve the rythmus, which is the reaſon that in many of their ſongs we meet with concinnous and very elegant motions. He commends the Italians and Spaniards for their diſtinct articulation in ſinging.

After ſuch a laboured encomium on the rythmus of the ancients as this of Voſſius appears to be, it cannot be expected but that he ſhould treat the invention of the Cantus Menſurabilis, its ſubſtitute, with the greateſt contempt; and accordingly he has delivered his ſentiments of it in the following terms: 'To comprehend many things 'in few words, all the notes of which modern muſic conſiſts are, the 'Maxima, Longa, Breve, Semibreve, Minim, Semiminim, Fuſa, and 'Semifuſa, which as they are barbarous names, ſo are they alſo barba'rous and fooliſh inventions. If we have a mind that the cantus ſhould 'be elegant and concinnous, it ſhould be ordered ſo that every ſylla'ble ſhould anſwer to a correſpondent ſyllable. But as there are no 'ſyllables which are not either long or ſhort, and of theſe, as I have 'often ſaid before, the ſhort conſiſt only of one time, and the long 'of two; ſo alſo ſhould there be no more nor no fewer notes intro'duced than two ſorts, to agree with the minim and ſemiminim, as 'they are commonly called; for who is there that ever dreamt of 'ſyllables of eight, or ſixteen, or thirty-two tones, or of others ſo 'ſhort, that no ſpeech can poſſibly expreſs them; who does not 'laugh at the ſound of one ſyllable prolated ſo ſlowly, that two or

'three

'three heroic verſes may be moſt commodiouſly uttered in the ſame 'time? Away therefore with theſe elegancies; and, if we have any 'love for muſic, let us follow the example of the ancients in this as in 'other things; for if we reſtore the Rythmus, joined to a diſtinct pro-'nunciation of the words, ſo that the ancient form and beauty of 'muſic may return, all theſe common ornaments of the modern can-'tus, I mean the ſmall flexions, teretiſmata or iterations, fugues, 'ſyncopes, and other ſuch fooliſh artifices, will vaniſh as ſhades and 'clouds on the appearance of the ſun *.'

In the courſe of this work, which is nothing better than an unintelligible rhapſody, the author is very laviſh in his cenſures of the ignorance and folly of other writers on the ſubject of muſic; and there are many who think that his enthuſiaſm and extreme bigotry have juſtly rendered him liable to the imputation of the latter; for the proof whereof the following moſt curious paſſage is ſelected from page 62 of his work, and ſubmitted to the reflexion of the impartial reader. 'Many people take delight in the rubbing of their limbs, 'and the combing of their hair; but theſe exerciſes would delight 'much more, if the ſervants at the baths and of the barbers were ſo 'ſkilful in this art, that they could expreſs any meaſures with their 'fingers. I remember that more than once I have fallen into the 'hands of men of this ſort, who could imitate any meaſure of ſongs 'in combing the hair, ſo as ſometimes to expreſs very intelligibly 'Iambics, Trochees, Dactyls, &c. from whence there aroſe to me no 'ſmall delight †.'

In a word, the abovementioned treatiſe abounds with evidence of that groſs credulity for which the author was remarkable ‡; nor is

* Page 128.

† 'Gaudent complures membrorum frictione et pectinatione capillorum, verum hæc 'ipſa multò magis juvant ſi balnearii et tonſores adeo in arte ſua fuerint periti, ut quoſ-'vis etiam numeros ſuis poſſint explicare digitis. Non ſemel recordor me in ejuſmodi 'incidiſſe manus, qui quorumvis etiam canticorum motus ſuis imitarentur pectinibus, 'ita ut nonnunquam iambos vel trochæos, alias dactylos vel anapæſtos, nonnunquam 'amphibraches aut pæonas quam ſcitiſſime exprimerent, unde haud modica oriebatur de-'lectatio.'

‡ His credulity, and alſo the ſingularity of his character, will appear from the following particulars, which Monſ. des Maizeaux has recorded of him in his Life of St. Evremont. He ſays that Voſſius underſtood moſt of the languages in Europe, without being able to ſpeak one of them well; that he was intimately acquainted with the genius and cuſtoms of antiquity, but an utter ſtranger to the manners of his own times. That he publiſhed books to prove that the Septuagint verſion was divinely inſpired, yet diſcovered in converſation, and by his behaviour in his laſt moments, that he believed no revelation at all:

this the only weakneſs with which he is juſtly charged; his partiality for the ancients, his bold and haſty concluſions, his affected contempt of all modern improvements in ſcience, his inſolent treatment of ſuch as differed from him in opinion, and, above all, his vanity, have placed him in the foremoſt rank of literary coxcombs. As to his work, it may upon the whole be ſaid to be a very futile and unſatisfactory diſquiſition.

Giovanni Maria Bononcini, a diſciple of Gio. Paolo Colonna, maeſtro di cappella in the church of San Petronio in Bologna, was a celebrated compoſer, and the author of a treatiſe printed at the ſame place in the year 1673, entitled 'Muſico prattico, che breuemente 'dimoſtra il modo di giungere alla perfetta cognizione di tutte quelle 'coſe, che concorrono alla compoſizione de i Canti, e di ciò ch' all' 'Arte del Contrapunto ſi ricerca.'

In the compilation of this treatiſe the author appears to have availed himſelf of the writings and compoſitions of the moſt celebrated Italian muſicians, as well theoriſts as practical compoſers, of whom he gives a numerous liſt at the beginning of his book. About the year 1695 he publiſhed a ſecond part, which was tranſlated into the German language, and printed at Stutgard in the year 1701. The ſubject matter of theſe two books is, firſt, an introduction to the ſcience of muſic, and next the precepts of muſical compoſition; the author appears to be eminently ſkilled in the ſcience, but his work contains ſcarce any thing but may be found in the writings of others who had treated the ſubject before him: and indeed this cenſure is ſo juſtly applicable to the Italian writers from the time of

That in other reſpects he was the weakeſt and moſt credulous man alive, being ever ready to credit any extraordinary and wonderful relation, though ever ſo fabulous or ill-grounded. St. Evremont was uſed to ſpend the ſummers with the court at Windſor; he knew, and frequently converſed with Voſſius; the above is his character of him, and Des Maizeaux has added to it many more particulars reſpecting Voſſius to the ſame purpoſe.

Monſ. Renaudot in his Diſſertations added to Anciennes Relations des Indes & de la Chine, relates that Voſſius, having had frequent conferences with Father Martini, while he was in Holland, ſuperintending the printing of his Atlas Chinois, made no ſcruple of believing all which that father told him concerning the wonderful things in China; and that he did not ſtop where Martini ſtopped, but proceeded farther, even to infer as a certain fact the antiquity of the Chineſe accounts above that of the books of Moſes. King Charles II. who knew his nature and character well, uſed to call him the ſtrangeſt man in the world, for 'there is nothing,' the king would ſay, 'which he refuſes to believe, 'except the Bible.' It is ſaid that Lord Shafteſbury alludes to this inconſiſtent character of Voſſius in his Advice to an Author. Vide Characteriſtics, vol. I. page 345.

Fran-

Franchinus downward, that the bare mention of their works of this kind muſt ſuffice in our future memoirs of them.

Of his muſical compoſitions there are extant 'Cantate per Camera 'à voce ſola,' dedicated to Franceſco II. d'Eſte, reigning duke of Modena, printed at Bologna in 1677. In the dedication to this work he promiſes in a ſhort time to publiſh Madrigals for five voices, on the twelve modes, with the title of Compoſizione da Tavolino *, but whether he ever publiſhed them or not we are unable to ſay. 'Sinfonie a 5, 6, 7, a 8 Inſtromenti, con alcune à una e due Trom-'be, ſeruendo ancora per Violini,' dedicated to his maſter Gio. Paolo Colonna, Bologna 1685. 'Sinfonie à tre Inſtromenti, col 'Baſſo per l' Organo.' Bologna 1686. Both theſe collections are in fact Sonate da Chieſa, and, like the firſt and third operas of Corelli, conſiſt of ſlow movements, with fugues of various meaſures intermixed. Maſſes for eight voices, dedicated to Orazio Maria Bonfioli, abbat of the church di S. Giovanni in Monte, of which the author was maeſtro di cappella.

There were three other eminent muſicians of the name of Bononcini, the ſons of the above perſon; the one named Antonio reſided at Modena; his name is to be found ſubſcribed to a recommendatory epiſtle prefixed to Marcello's Pſalms, printed at Venice in 1723. Gio. Battiſta, another of them, ſettled at Vienna, was compoſer to the emperor in 1703. Giovanni Bononcini is ſuppoſed to have been the younger of the three brothers; he alſo is one of thoſe many eminent muſicians who joined in the recommendation of Marcello's Pſalms. He ſpent ſome years of his life in England; and, having been for a time compoſer to the opera at London, and the rival of Mr. Handel, a farther account of him will be given hereafter.

Claude François Menestrier, a French Jeſuit, wrote and publiſhed at Paris, in the year 1681, a treatiſe entitled Des Repreſentations en Muſique anciennes et modernes. In this book, among a great variety of curious particulars, is contained a brief enquiry into the muſic of the Hebrews, in which the author cites the teſtimony

* By this term we are to underſtand ſuch vocal compoſitions as are uſually ſung by divers perſons in a chamber, or ſitting at a table: in the Miſcellanea Muſicale of Angelo Berardi, parte prima, page 41, is the following paſſage: 'Lo ſtile da camera ſi diuide, e 'ſi conſidera ſotto tre ſtili. I. Madrigali da tauolino. II. Madrigali concertati con il 'baſſo continuo. III. Cantilene concertate con varie ſorte di ſtrumenti.'

of

of Origen to prove that the Song of Solomon is a poem of the dramatic kind, viz. an epithalamium on occaſion of the nuptials of that prince, and was a repreſentation in muſic, and enforces the argument with his own obſervations on the poem itſelf. He aſſerts that dramatic muſic was introduced into France in the time of the cruſades, by the pilgrims, who returning from the Holy Land, formed themſelves as it were into choirs, and exhibited ſpectacles of devotion, accompanied with muſic and ſongs, in which were declared the atchievements and ſufferings of ſaints and martyrs, with ſuitable elogies. Meneſtrier is very circumſtantial in this relation; and, notwithſtanding what is ſaid in vol. III. page 441, there ſeems, upon a review of the paſſage, no reaſon to doubt the truth of it; and his information is the more worthy of note, for that it leads us to a practice, which it is highly probable ſuggeſted to St. Philip Neri the introduction into Italy of the oratorio or ſacred drama, of which it is generally ſaid he was the inventor.

He relates that in the year 1647, Cardinal Mazarine being deſirous of introducing into France the divertiſements of Italy, procured a company of comedians to repreſent at the Palais Royal the drama of Orpheus and Eurydice, in Italian verſe, with the muſic. And that in 1669 Lewis XIV. having concluded the treaty of the Pyrennées, and thereby given peace to Europe, and being at leiſure to cultivate the arts, he, by the advice of the Cardinal, eſtabliſhed academies of painting, ſculpture, architecture, philoſophy, and mathematics; and by his letters patent of the twenty-eighth of June, 1669, granted liberty to the Sieur Perrin to eſtabliſh at Paris, and in other cities, academies of muſic for the public performance of muſical dramas agreeable to the practice in Italy, Germany, and England. He ſays that under this patent Perrin continued for a few years to exhibit entertainments of this kind, but that afterwards the ſame was revoked, and another granted to Lully in the following terms:

'Louis par la grace de Dieu, Roi de France & de Navarre, à
'tous preſens & à venir, ſalut. Les Sciences & les Arts étant les orne-
'mens les plus conſiderables des Etats, nous n'avons point eu de
'plus agreables divertiſſemens depuis que nous avons donné la paix
'à nos peuples, que de les faire revivre, en appellant prés de nous
'tous ceux qui ſe ſont acquis la reputation d'y exceller, non ſeule-
'ment dans l'étenduë de nôtre Royaume; mais auſſi dans les Pays
'étrangers: & pour les obliger d'avantage de s'y perfectionner, nous

'les

'les avons honorés des marques de nôtre eſtime, & de nôtre bien-
'veillance: & comme entre les Arts Liberaux, la Muſique y tient un
'des premiers rangs, nous aurions dans le deſſein de la faire reuſſir
'avec tous ces avantages, par nos Lettres patentes du 28 Juin, 1669.
'accordé au Sieur Perrin une permiſſion d'établir en nôtre bonne
'Ville de Paris, & autres de nôtre Royaume, des Academies de Mu-
'ſique pour chanter en public des pieces de Theatre, comme il ſe
'pratique en Italie, en Allemagne, & en Angleterre. Mais ayant
'été depuis informé que les peines & les ſoins que ledit Perrin a
'pris pour cét établiſſement, n'ont pû ſeconder pleinement nôtre in-
'tention & élever la Muſique au point que nous nous l'étions promis;
'nous avons crû pour mieux réüſſir qu'il étoit à propos d'en donner
'la conduite à une perſonne, dont l'experience, & la capacité nous
'fuſſent connuës, & qui eût aſſez de ſuffiſance pour fournir des éleves
'tant pour bien chanter, & actionner ſur le Theatre, qu'à dreſſer des
'bandes de Violons, Flûtes, & autres inſtrumens. A ces Cauſes bien
'informez de l'intelligence, & grande connoiſſance que s'eſt acquis
'nôtre cher & bien-amé Jean Baptiſte Lully, au fait de la Muſique,
'dont il nous a donné, & donne journellement de tres-agreables
'preuves depuis pluſieurs années, qu'il s'eſt attaché à nôtre ſervice,
'qui nous ont convié de l'honorer de la charge de Surintendant, &
'Compoſiteur de la Muſique de nôtre chambre; Nous avons audit
'Sieur Lully, permis & accordé, permettons & accordons par ces
'preſentes, ſignées de nôtre main d'établir une Academie Royale de
'Muſique dans nôtre bonne Ville de Paris, qui ſera compoſée de tel
'nombre, & qualité de perſonnes qu'il aviſera bon être, que nous
'choiſirons & arréterons, ſur le rapport qu'il nous en fera pour faire
'des repreſentations devant nous, quand il nous plaira, des pieces de
'Muſique que ſeront compoſées, tant en vers François qu'autre
'langues étrangeres, pareilles, aux Academies d'Italie, &c.'

This book farther contains many curious accounts of public ſpectacles, dramatic and muſical repreſentations in ſundry courts of Europe, upon occaſion of the marriages and births of princes, and other ſolemnities.

Meneſtrier alſo publiſhed, in 1682, a tract entitled Des Ballets anciennes et modernes ſelon les Regles du Theatre. The general contents whereof are inſerted in the Act. Erudit. Lipſiæ. The author died on the twenty-firſt day of January, 1705.

JOHANN

JOHANN PACHELBEL, a celebrated organiſt and compoſer of muſic, was born at Nuremberg on the firſt day of September, 1653. Diſcovering in his early youth a ſtrong inclination to liberal ſtudies, particularly muſic, he was provided by his parents with the ableſt inſtructors that could be procured. His maſter for the harpſichord was Heinrich Schemmern of Nuremberg, under whoſe tuition he remained for a few years; after which he went to Altdorff, meaning there to have finiſhed his ſtudies, but, finding himſelf ſtraitened in his circumſtances, having obtained permiſſion of abſence for one year, he, for the ſake of a better ſubſiſtence, and greater improvement, removed to the Gymnaſium Poeticum in Regenſburg, where he remained three years, proſecuting his ſtudies, particularly in muſic, with ſo much diligence, that the fame of his proficiency ſpred throughout Germany. Upon his quitting Regenſburg he went to Vienna, and became vicar to the organiſt of the church of St. Stephen in that city. This ſituation, though attended with but little profit, was very agreeable to him, as it procured him the acquaintance and friendſhip of the famous Johann Caſpar Kerl then chapelmaſter at Vienna. In 1675 Pachelbel had a call to Eiſenach, which he readily accepted, and upon his arrival was preferred to the dignity of court organiſt. In 1678 he removed to Erfurth, and for twelve years was eminently diſtinguiſhed in that city. In 1690 he was invited to Stutgard, but that city being threatened with an invaſion of the French, he quitted it ſoon after his arrival, and ſettled at Gotha. In 1695 George Caſpar Wecker, who had been for many years organiſt of Nuremberg, died, and Pachelbel received an invitation to ſucceed him, which he readily embraced, being deſirous of a ſettlement in his native country; and in that ſtation he continued till the day of his death, which was the third of March, 1706, or, as Walther rather thinks, about Candlemas, 1705. Pachelbel is celebrated as one of the moſt excellent of thoſe German organiſts, of whom Kerl is accounted the father. He laboured in the improvement of the grand and full ſtyle on the organ, and was no leſs ſolicitous to perfect the vocal muſic of the church. The works publiſhed by him are but few, being only four Funeral Hymns, compoſed at Erfurth in the time of the peſtilence that then raged there, and publiſhed at the ſame place; and ſeven Sonatas for two violins and a baſs, and Airs with variations, both printed at Nuremberg.

JOACHIM

JOACHIM MEYER was a doctor of laws, and profeſſor in the univerſity of Gottingen, where, in the year 1686, he was alſo appointed profeſſor of muſic, and Cantor Figuralis. Theſe employments he held for the ſpace of about ten years, when, retaining to himſelf the bare title of profeſſor of muſic, he relinquiſhed the practice of it, and gave lectures on hiſtory and public law. Upon the death of Juſtus Dranſzfeld he became rector of the college, but at the end of three years quitted that honourable ſtation on account of his age and infirmities, when, as the reward of his great merit, he was permitted to receive and enjoy all his ſalaries and emoluments, with the addition of a penſion. He nevertheleſs continued to reſide in his college, and, being eſteemed one of the ableſt lawyers of his time, was frequently called on to aſſiſt at conſultations with the members of the ſtate, and thoſe of that profeſſion, till the year 1732, in which he died. In the year 1726 he publiſhed a tract entitled **Unvorgreiffliche Gedancken uber die Neuliche ingeriſſene** Theatriliſche-**Kirchen**-MUSIC, in which he very ſeverely cenſures ſundry of his contemporaries, who, by the levity of their compoſitions, had confounded the eccleſiaſtic with the theatric ſtyle.

JOHANN KUHNAU, the ſon of a fiſherman of Geyſingen, a town near Altenberg, on the borders of Bohemia, four miles diſtant from Dreſden, was an eminently learned and ſkilful muſician. In the year 1684 he was organiſt of the church of St. Thomas at Leipſic; and, while he was in that ſtation wrote a diſſertation De Juribus circa Muſicos Eccleſiaſticos, and afterwards defended it againſt the cenſures of his adverſaries. In 1689 he publiſhed leſſons for the harpſichord in two volumes, and, in 1696, ſeven Sonatas, entitled **Clavier-Fruchte**, that is to ſay, fruits of the Clavier; and, in 1700, ſix Sonatas entitled **Bibliſche Hiſtorien** *; and, in the ſame year, to ſilence the clamours of ſome ignorant men of his profeſſion, who envying his merit and reputation, had libelled him, he wrote a ſmall tract, which he entitled the Muſical Quackſalver. In the ſame year, 1700, Kuhnau was appointed Director Muſices of the univerſity of Leipſic, in which ſtation he died on the fifth day of June, 1722, in the ſixty-third year of his age, and was ſucceeded in that

* A modern author, Francis Luſtig, of Groningen, in a treatiſe entitled 'Inleiding 'tot de Muſykkunde,' takes notice of this work, and ſays that in it is a lively repreſentation, in muſical notes, of David manfully combating Goliah.

honourable poſt by John Sebaſtian Bach. Erneſt Wilhelm Hertzog, a German count palatine, and a magiſtrate of Merſeburg, has celebrated the memory of Kuhnau in a diſcourſe entitled 'Memoria 'beate defuncti directoris chori muſices Lipſienſis, Dn. Johannis Kuh-'nau, polyhiſtoris muſici, & reliqua, ſummopere incluti, &c.' printed at Leipſic in 1722, and therein extols him for his ſkill 'in Theo-'logiâ, in Jure, in Oratoriâ, in Poëſi, in Algebrâ et Matheſi, in 'Linguis exoticis, et in Re Muſicâ.' He left behind him two manuſcripts in Latin, which have never yet been publiſhed, the one entitled 'Tractatus de Monochordo, ſeu Muſica antiqua ac hodierna, 'occaſione Tetrachordi, non ad Syſtema tantum, ſed & Melopœiam 'accommodati, cum prævio Præludio e penu Matheſeos puræ de-'promto, ac lectorem ad intelligenda, quæ in hoc opere tractantur, 'præparante.' The other manuſcript abovementioned is entitled 'Diſputatio de Triade Harmonicâ.'

JOHANN KROPFFGANTZ was the ſon of a burgomaſter of a ſmall town in Germany named Arnſhaug, who was himſelf a good muſician and luteniſt. He was born in the year 1668, at Neuſtadt on the Orla in Oſterland. At nine years of age he began to play on the lute; and, having been removed to Leipſic for farther inſtruction, he, at the age of twelve, became a great proficient on that inſtrument. Being intended by his father for the profeſſion of a merchant, and not of a muſician, Kropffgantz laid aſide his inſtrument, and applied himſelf to buſineſs, and, in a courſe of years, became a merchant at Breſlau. After ſome years continuance in trade, he was moved by an irreſiſtible deſire to betake himſelf again to muſic; and took leſſons in the theory, and alſo in the practice, on his favourite inſtrument, from the ableſt maſters, namely, Schuchart and Meley, who was then lately returned from Paris, and others no leſs eminent. He continued in this courſe for twenty-five years, till, having the misfortune to diſlocate his right hand, he had nothing left to employ him but the ſtudy of the theory of muſic, which he purſued with great ardour. The time of his death is uncertain; he left three children, viz. two ſons and a daughter, who were all excellent performers on the lute; the latter, named Johanna Eleonora, was born on the fifth of November, 1710; and it was for many years a kind of faſhion for the nobility and ſtrangers, whoſe occaſions drew them to Breſlau, to viſit her, and be entertained with her fine performance.

GABRIEL

GABRIEL NIVERS was one of the four organiſts of the chapel of Lewis XIV. and alſo organiſt of the church of St. Sulpice, at Paris; he was the author of a very learned and curious tract, entitled Diſſertation ſur le Chant Gregorien, publiſhed at Paris in 1683*. The occaſion of writing this book was, that the Cantus Gregorianus, in the courſe of ſo many years as had elapſed ſince its original inſtitution, had been greatly corrupted. Nivers undertook to reſtore it to its original purity, in order to which he had recourſe to ancient manuſcripts, and particularly thoſe numerous tracts on the modes or tones from the time of Guido and Berno the abbat, down to the end of the fifteenth century, of which mention has been made in the courſe of this hiſtory; and in this laborious taſk Nivers ſucceeded ſo well, that he reſtored the church-muſic of France to its original purity and ſimplicity; and, agreeable to his corrections, the antiphonary of the Gallican church was republiſhed by the expreſs command of the king himſelf.

The Diſſertation ſur le Chant Gregorien is a ſmall octavo volume, divided into eighteen chapters, entitled as follows:

Chapitre I. De l'origine, & de l'excellence du Chant Gregorien. Chap. II. Du l'utilité du Chant de l'Egliſe, & de ſes effets. Chap. III. Contre les Heretiques & tous ceux qui blaſment le Chant de l'Egliſe. Chap. IV. Que le Chant Gregorien ou Romain, ayant eſté communiqué, & s'eſtant répandu dans toutes les Egliſes des Diocèſes & des Ordres Religieux, a eſté changé & corrompu en pluſieurs parties. Chap. V. Que le Chant Romain, ou le Chant Gregorien meſme à Rome, a eſté corrompu en quelques parties, quoy que neantmoins il y ſoit reſté le plus pur & le plus correct de tous. Chap. VI. De la facilité qu'il y avoit de corrompre le Chant Gregorien, & de la neceſſité qu'il y a de le corriger. Chap. VII. Des abus qui ſe ſont

* Before this time, but at what particular period is not aſcertained, a French eccleſiaſtic, named Jumillac, publiſhed a tract entitled La Science & Pratique du Pleinchant, eſteemed the beſt of its kind. Hiſt. Muſ. tom. IV. page 80. In 1678 an author named Gerolamo Cantone, Maeſtro de' Novizi, e Vicario nel Convento di Franceſco di Torino, publiſhed a tract entitled Armonia Gregoriana, containing the rudiments of the Cantus Eccleſiaſticus. In 1682 was publiſhed a work entitled Cantore addotrinato, by Matteo Coferati, the preface to which is a diſcourſe 'dell' origine e progreſſi del Canto Eccleſiaſtico, written by Franceſco Cionacci, a prieſt of Florence. In 1686 was publiſhed at Milan, Il Canto Eccleſiaſtico, by Marzio Erculeo, in which, beſides the neceſſary inſtructions for the Cantus Eccleſiaſticus, are contained the forms of the moſt ſolemn functions in the Romiſh ſervice. But the moſt copious treatiſe on the ſubject is one with the title of Iſtruzioni Corali, by Domenico Scorpione, maeſtro di cappella, e del Canto nel Sagro Seminario di Benevento, printed at Benevento in 1702.

gliſſez

gliſſez dans la maniere de chanter le Pleinchant. Chap. VIII. Des abus commis au Chant Gregorien dans pluſieurs parties de l'Office divin, contre les Regles de la ſcience, prouvez par les termes de l'Epiſtre de ſaint Bernard, conformément aux meſmes Regles. Chap. IX. Du nombre, des figures, & de l'uſage des Caracteres du Pleinchant. Chap. X. De la quantité des Notes. Chap. XI. Du commencement de l'Office divin. Chap. XII. Des Antiennes. Où il eſt traité a fond des huit Tons de l'Egliſe. Chap. XIII. Des Pſeaumes. Où il eſt traité a fond de leurs Terminaiſons differentes & ſpecifiques ſelon les huit Tons du Chant Gregorien. Chap. XIV. Des Capitules & des Reſpons. Chap. XV. Des Hymnes. Chap. XVI. Des Cantiques. Chap. XVII. Des autres Parties de l'Office divin. Chap. dernier. Que le Chant Gregorien eſt le plus authentique, & le plus conſiderable de tous les Chants Eccleſiaſtiques.

At the end of the Diſſertation are the forms of the offices, with the muſical notes adjuſted according to the rules laid down by the authors. Theſe are entitled 'Formulæ Cantus ordinarii Officii divini,' they direct the intonation of the prayers, the books of the prophets, the epiſtles, the goſpels, the verſicles, the office for the dead, and other parts of divine ſervice; and are followed by a ſhort diſcourſe, entitled 'Tractatus de modis canendi Pſalmos & Cantica, ſecundum 'octo Cantûs Gregoriani tonos,' including a formula of the eight tones, entitled Tabula Tonorum. After theſe follow ſix litanies, the Stabat Mater, ſundry anthems to the Virgin Mary, and a prayer for the king, all with muſical notes.

The author of this book appears to have been well ſkilled in eccleſiaſtical hiſtory, and to have red to good purpoſe the writings of Amalarius Fortunatus, St. Bernard, Durandus, Cardinal Bona, and other of the Roman ritualiſts. In ſhort, the Diſſertation ſur le Chant Gregorien is a moſt entertaining and valuable work, and is the beſt hiſtory of church-muſic any where extant.

In the year 1697 Nivers publiſhed at Amſterdam, Traite de la Compoſitione de Muſique. This work was printed with a Dutch tranſlation by Eſtienne Roger, and is dedicated to a merchant at Amſterdam, named Abraham Maubach. In the general catalogue of books printed at Paris, publiſhed in the year 1729, quarto, the two following articles are aſcribed to Nivers, Le premier Livre des Motets, and Le premier Livre des Pieces d'Orgue.

MATTEO

CHAP. III.

MATTEO SIMONELLI ROMANO,

CANT. DELLA CAPP. PONT.

MDCLXII.

MATTEO SIMONELLI, was a ſinger in the pontifical chapel in the year 1662, and was, in the language of the Italian writers, a grand contrapuntiſt; for which reaſon, as alſo for his excellency in the church ſtyle, of which he gave proofs in a variety of compoſitions for the moſt ſolemn of the pontifical functions, he was ſtyled the Pa-

leſtrina of his time. Nor was he more celebrated for learning and ſkill in his profeſſion, than for his aſſiduity and ſucceſs in teaching the ſcience and practice of muſic to others. He was the inſtructor of a great number of pupils, and had the honour to be the firſt maſter to Corelli. It does not appear that any compoſitions of his were ever publiſhed, but his works are preſerved with great care in the college of the pontifical ſingers at Rome.

Giovanni Legrenzi was organiſt of the church of Santa Maria Maggiore in Bergamo, afterwards maeſtro di cappella in the church della Spirito Santo in Ferrara: and in his latter years maeſtro di cappella of the church of St. Mark at Venice. The works of this author conſiſt of Maſſes, Motets, Sonate per Chieſa and da Camera, Pſalms, Litanies, and Cantatas. His opera XIV. is entitled 'Echi 'di Riverenza di Cantate, e Canzoni a gli Applauſi feſteggianti 'ne gli Himenei delle Altezze Sereniſſ. di Maria Anna Arci-'ducheſſa d' Auſtria, e Gio. Guglielmo Prencipe Co. Palatino 'del Reno, &c.' being twenty-four Cantatas, à voce ſola, publiſhed at Bologna in 1678. The laſt of his publications is his Opera XVII. entitled 'Motetti Sacri à Voce ſola con tre Sromenti,' publiſhed in 1692. Legrenzi was the maſter of Antonio Lotti, of Venice, his ſucceſſor in the chapel of St. Mark; and alſo of Michael Angelo Gaſparini, a brother, as it is ſuppoſed, of Franceſco Gaſparini, both of whom reſided in the houſe of Legrenzi in the year 1686, for the purpoſe of receiving his inſtructions.

Giovanni Battista Bassani, maeſtro di cappella of the cathedral church of Bologna, was a very voluminous compoſer of muſic, having given to the world no fewer than thirty-one different works. He is equally celebrated both as a compoſer for the church and for concerts, and was beſides a celebrated performer on the violin, and, as it is ſaid, taught Corelli on that inſtrument. His compoſitions conſiſt of Maſſes, Pſalms, Motets with inſtrumental parts, and Sonatas for violins; his fifth opera in particular, containing twelve Sonatas for two violins and a baſs, is much eſteemed; it is written in a ſtyle wonderfully grave and pathetic, and abounds with evidences of great learning and fine invention. The firſt and third operas of Corelli are apparently formed after the model of this work.

Baſſani was one of the firſt who compoſed motets for a ſingle voice, with accompanyments of violins; a practice which is liable to objection, as it aſſimilates church-muſic too nearly to that of the cham-

chamber; and of his ſolo-motets it muſt be confeſſed that they differ in ſtyle but little from opera airs and cantatas; two operas of them, viz. the eighth and the thirteenth, were printed in London, by Pearſon, above fifty years ago, with the title of Harmonia Feſtiva: many of the maſters here gave them to their ſcholars as leſſons; and there are ladies now living, who had Mr. Robinſon, the late organiſt of Weſtminſter abbey, for their maſter, who yet ſing to the harpſichord thoſe two favourite airs of Baſſani, Quid Arma, quid Bella, and Alligeri Amores.

Ercole Bernabei, a Roman by birth, and a diſciple of Horatio Benevoli, ſucceeded Kerl as chapel-maſter to the elector of Bavaria, Ferdinando Maria. After that he was called to the ſame office in the church of San Luigi de' Franceſi in Rome; and at length, upon the deceaſe of Benevoli, maeſtro di cappella of the pontifical chapel. He was the maſter of Steffani, and died about the year 1690. In the year 1669 he publiſhed at Rome a fine collection of Madrigals for three and four voices. At his deceaſe, viz. in 1691, a collection of Motets, compoſed by Bernabei, was publiſhed at Munich, and, ſome years after, another at Amſterdam.

Agostino Steffani was born about the year 1650, at Caſtello Franco, a ſmall frontier town in the territory of Venice *. Of his family or deſcent nothing certain is known; nor is there any further ground for conjecture, than his having in his infancy been a ſinger in ſome neighbouring cathedral church or chapel; a circumſtance, from which we may at leaſt conclude that his parents were not diſtinguiſhed for their rank in life.

His want of the advantages of birth and fortune was however amply recompenſed by thoſe extraordinary talents that nature had endowed him with, among which an excellent voice was perhaps not the leaſt. He had not ſerved above two years in the choir, when a nobleman of Germany, who had been at Venice to be preſent at the diverſions of the carnival, happened upon ſome public occaſion to hear him ſing, and was ſo pleaſed with his voice and appearance, that, upon application to the chapel-maſter, he procured his diſcharge from the choir, and took him to Bavaria, the place of his

* Walther ſays he was born at Leipſic, though his name ſeems to indicate that he was an Italian; bur Mr. Handel, who knew him intimately, and furniſhed moſt of the particulars contained in this memoir, gave the author the above account of the place of his nativity.

reſidence.

reſidence. At the expence of this beneficent perſon was Steffani maintained, and inſtructed in all the branches of uſeful and ornamental learning: the direction of his muſical ſtudies in particular was committed to Signor Ercole Bernabei, then chapel-maſter to the elector of Bavaria, and one of the moſt conſiderable maſters of his time. What proficiency he made under him will beſt appear from his works; and what opinion of his merit his tutor entertained, may be inferred from that ſtrict friendſhip, which for many years ſubſiſted between them. It is needleſs, as Steffani was a native of Italy, to ſay that he was of the Romiſh perſuaſion; however it muſt not be omitted, that, in compliance with the requeſt of his munificent patron, who was deſirous of making the learned education he had beſtowed on him the means of ſome further advantage, our author at the proper age received ordination, and ſoon afterwards became entitled to an appellation, by which indeed he is now moſt commonly diſtinguiſhed, viz. that of Abbate or Abbot.

In the courſe of his ſtudies he had compoſed ſeveral Maſſes, Motets, Hymns, Kyries, Magnificats, and other eſſays in the church-ſtyle, which he thought proper now to exhibit, and they were occaſionally performed in the chapel at Munich, ſo greatly to his reputation, that Erneſtus Auguſtus, duke of Brunſwic, the father of king George I. though a proteſtant prince, being a paſſionate lover of muſic, invited him to the court of Hanover, and, as it ſaid, conferred on him the employment of maſter of his chapel *, and committed to his care the management of the opera, an entertainment which had then but lately found its way into Germany. This latter truſt, however agreeable it might be to his inclination, was the occaſion of great uneaſineſs to him; for, whether it was owing to the ignorance or petulance of the perſons employed to ſing, it was ſometimes with great difficulty that they could be prevailed on to ſtudy their parts, ſo as to do juſtice to the compoſer; and even when their condeſcenſion was greateſt in this reſpect, ſo many feuds and jealouſies were continually ariſing among them, as frequently diſappointed an illuſtrious audience of their entertainment. This particular is in ſome degree verified by what is related of the elector's ſon, the late king Geo. I. who,

* It is rather to be ſuppoſed that Steffani's employment was director of the elector's chamber muſic; for he was of the Romiſh communion, and it is well known that the ſervice in the electoral chapel is according to the Lutheran ritual.

upon

upon ſome ſuch occaſion as this, prevailed on our author to reſign his charge for a ſhort time to him, imagining perhaps that his rank and quality might give him a better title to command this ſet of people, than even the great merit of their manager; but he was ſoon convinced of the difficulty of the undertaking, for in a few days he quitted it, and left them to themſelves, declaring that he could with much more eaſe command an army of fifty thouſand men, than manage a company of opera ſingers.

The earlier compoſitions of Steffani were for the church, and conſiſted of Maſſes and Motets; but, being ſettled in Germany, he applied himſelf wholly to the ſtudy of ſecular muſic, and compoſed ſundry operas, as namely, Alexander the Great, Orlando, Enrico, Alcides, Alcibiades, Atalanta, Il Trionfo del Fato, and Le Rivali Concordi, which being tranſlated from the Italian into the German language, were performed at Hamburg between the years 1694 and 1700. He alſo compoſed a few madrigals in five parts; a very fine one of his, 'Gettano il Re,' is frequently performed in the Academy of ancient Muſic, as is alſo one of his motets, 'Qui diligit Mariam,' the ſcores whereof were preſents from himſelf to the ſociety. A ſhort duet, and an air from ſome of his operas was introduced into the Engliſh opera of Thomyris Queen of Scythia, performed at Drury-lane theatre in 1708, and adapted ſeverally to the words, 'Prithee leave me,' and 'Farewell love.'

But the moſt celebrated of all his works are his duets, compoſed for two voices, with no other accompanyment than a baſs calculated ſimply to ſuſtain the harmony without encreaſing in effect the number of parts. It is probable that he might apply his ſtudies ſo much to this ſpecies of compoſition, in compliance with the taſte of the ladies about the court; for it is obſervable that the poetry of them is altogether of the amatory kind *; and it appears by little memorandums in ſeveral copies, that many of his duets were compoſed at the requeſt of divers ladies of diſtinction; and that ſome of them were made for their own private practice and amuſement. Who the par-

* The words of theſe poems were compoſed by the Marquis de Ariberti, Sig. Conte Palmieri, Abbate Guidi, hereafter mentioned in the life of Correlli, Sig. Averara, and Abbate Hortenſio Mauro: this laſt named perſon wrote alſo the words for twelve duets, which Mr. Handel compoſed for the practice of the late queen Caroline when ſhe was princeſs of Wales, who greatly admired this kind of compoſition.

ticular perſons were we are at a loſs to diſcover, as they are diſtinguiſhed only by initial letters, denoting their quality, except in the inſtance of the two duets beginning 'Inquieto mio cor,' and 'Che 'volete,' theſe appearing to have been made for and ſung by her highneſs the Electreſs of Brandenburg *.

Of theſe compoſitions it is their leaſt praiſe that Mr. Handel profeſſed but to imitate them, in twelve duets which he compoſed for the practice of the late queen Caroline. Mattheſon remarks of Steffani's duets, that they are imitations in the uniſon and octave, and for the moſt part they are ſo. By this circumſtance they ſtand eminently diſtinguiſhed from thoſe deſultory compoſitions that bear the name of duets, in which the air, whatever it be, is deſerted before it has well reached the ear; as alſo from thoſe other, in which the accompanyment is no better than the inſipid harmony of thirds and ſixths †.

The characteriſtic of theſe compoſitions is fine and elegant melody, original and varied modulation, and a contexture of parts ſo cloſe, that in ſome inſtances canon itſelf is ſcarcely ſtricter; and, which is very remarkable, this connection is maintained with ſuch art, as not to affect the air naturally, or ſuperinduce the neceſſity of varying it in order to accommodate it to the harmony. But as theſe compoſitions exceed the power of verbal deſcription, the following, which is a duet of Steffani, in the king's collection, muſt teſtify to their merits.

* This muſt have been the admired lady Sophia Dorothea, only daughter of the aforeſaid duke of Brunſwic, and ſiſter to the late king, and the perſon whom Corelli has honoured with the patronage of his Opera quinta. In the year 1684 ſhe was married to Frederic III. Marquiſs of Brandenburg, by whom ſhe had iſſue the father of the preſent king of Pruſſia.

† The moſt complete collection of Steffani's duets now extant is one in nine or ten ſmall volumes, in oblong quarto, made for the late queen Caroline, while ſhe was at Hanover, containing near a hundred duets; it was afterwards in the library of Frederic prince of Wales, and is now in that of his preſent majeſty.

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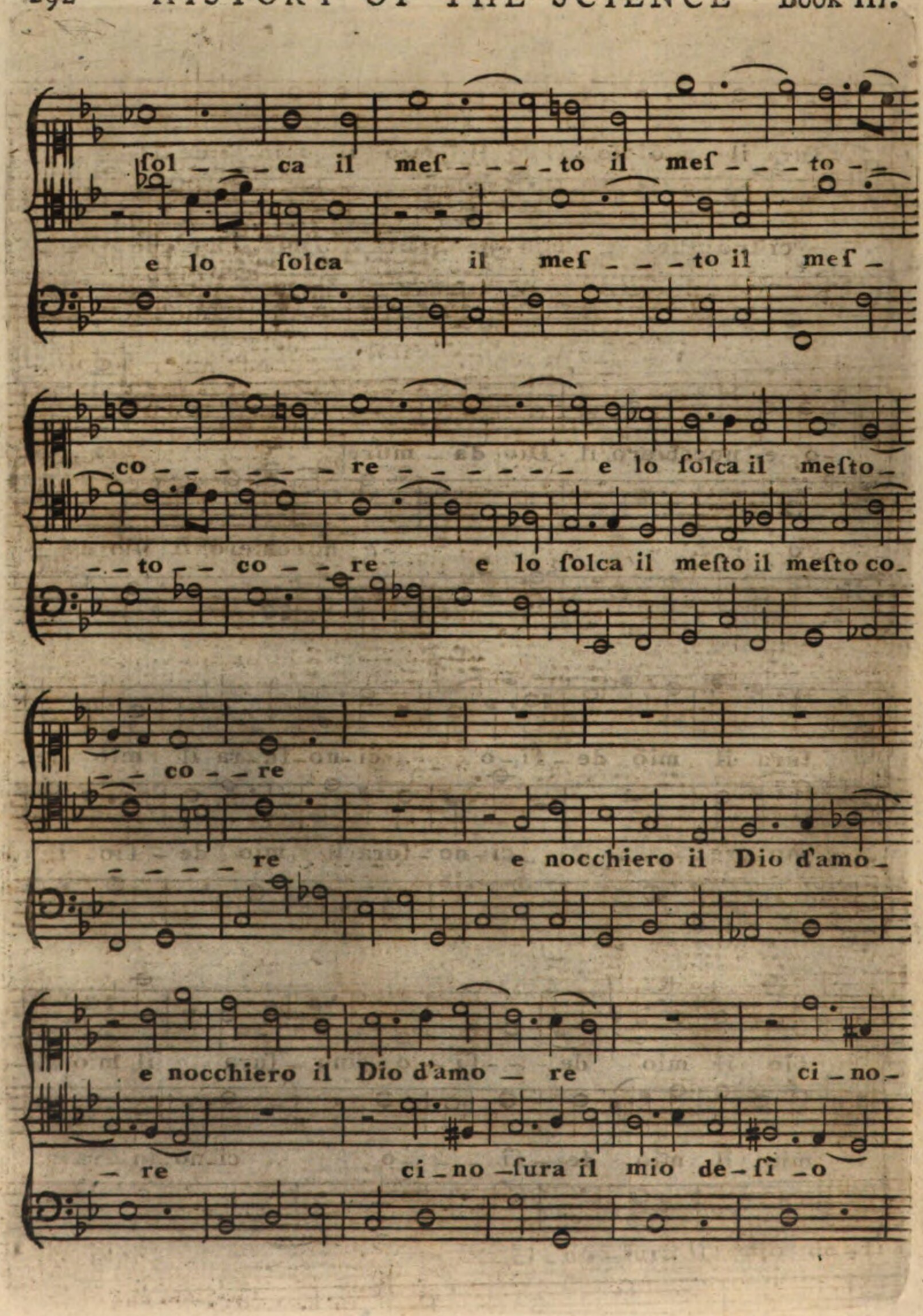
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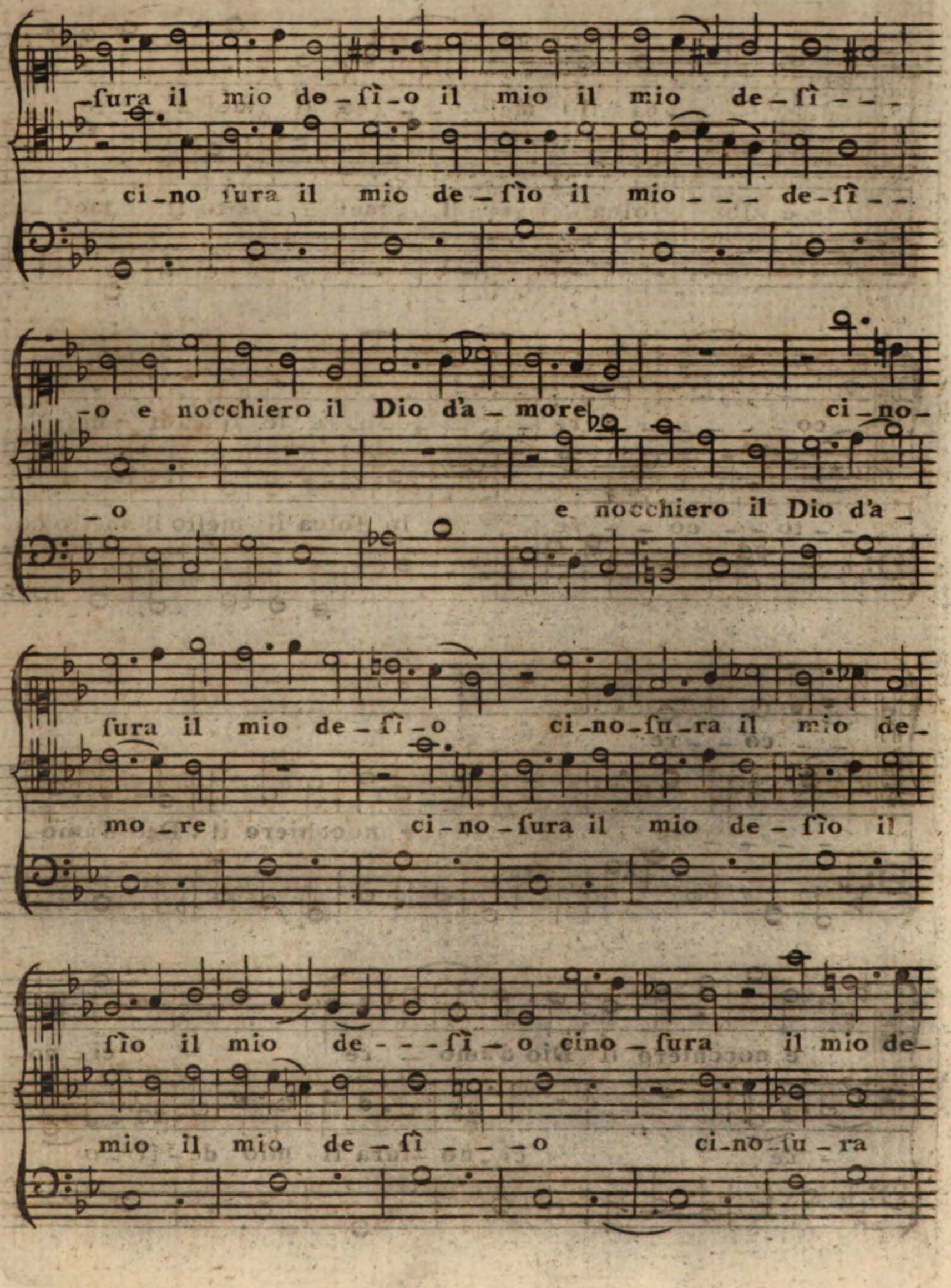
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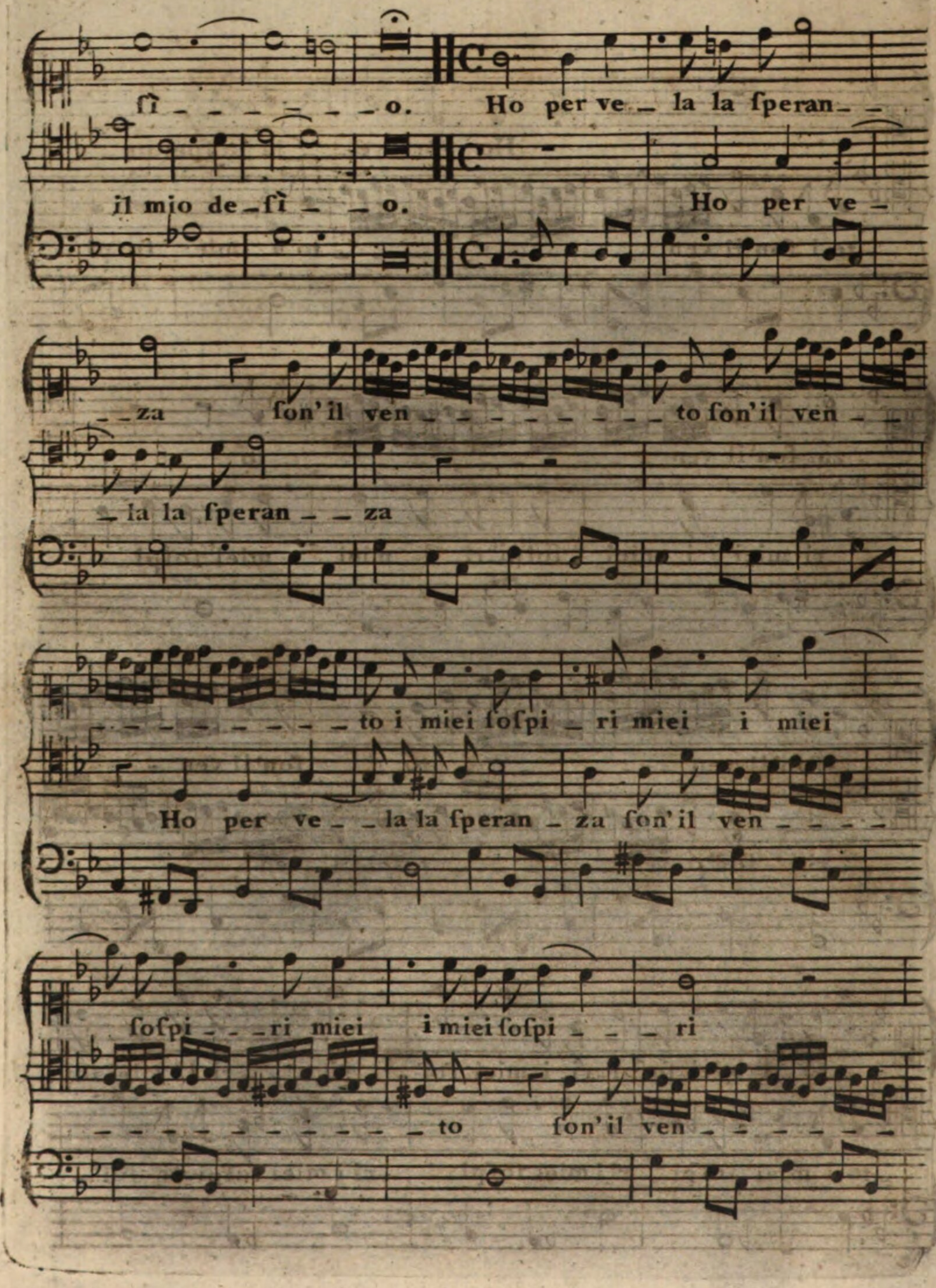
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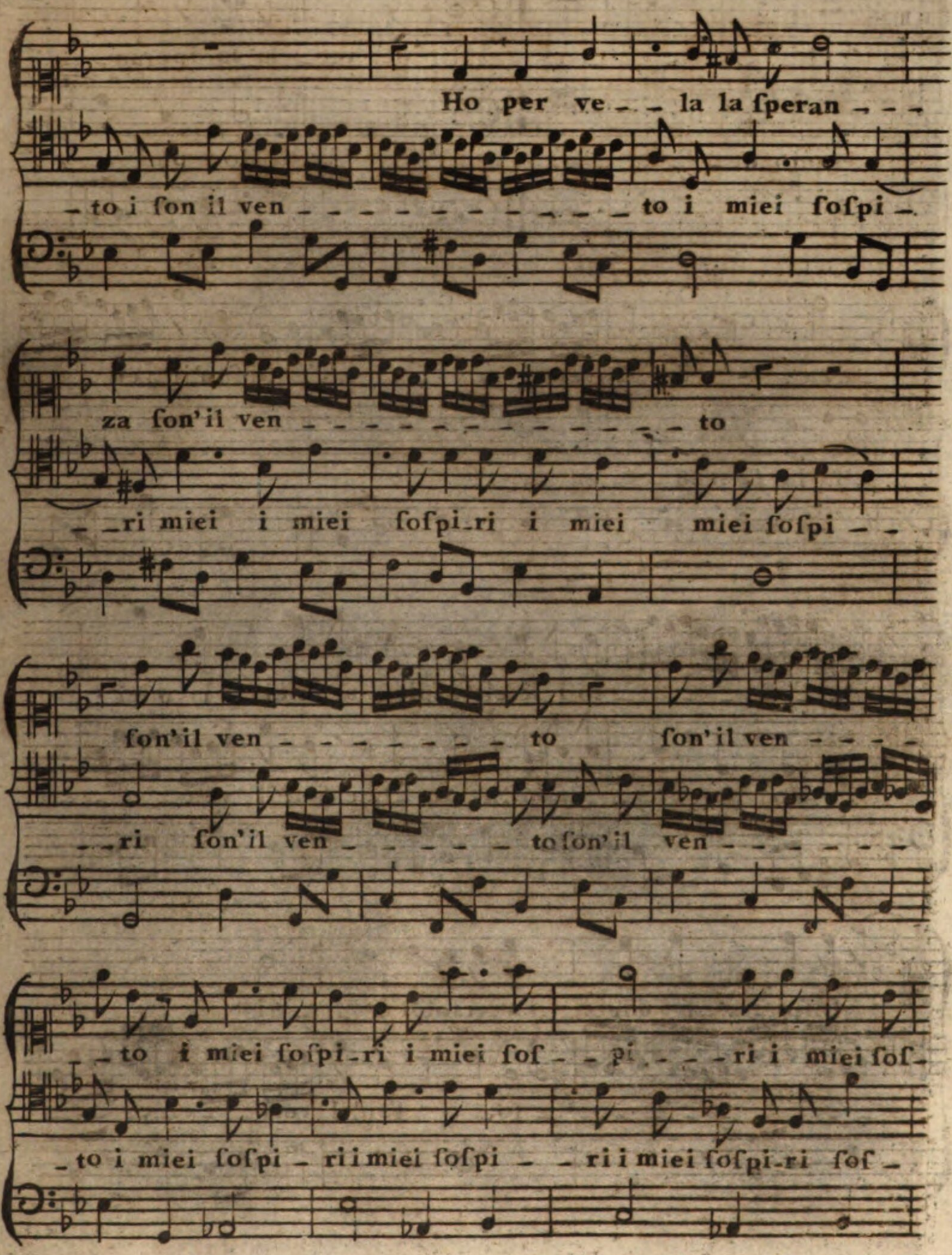
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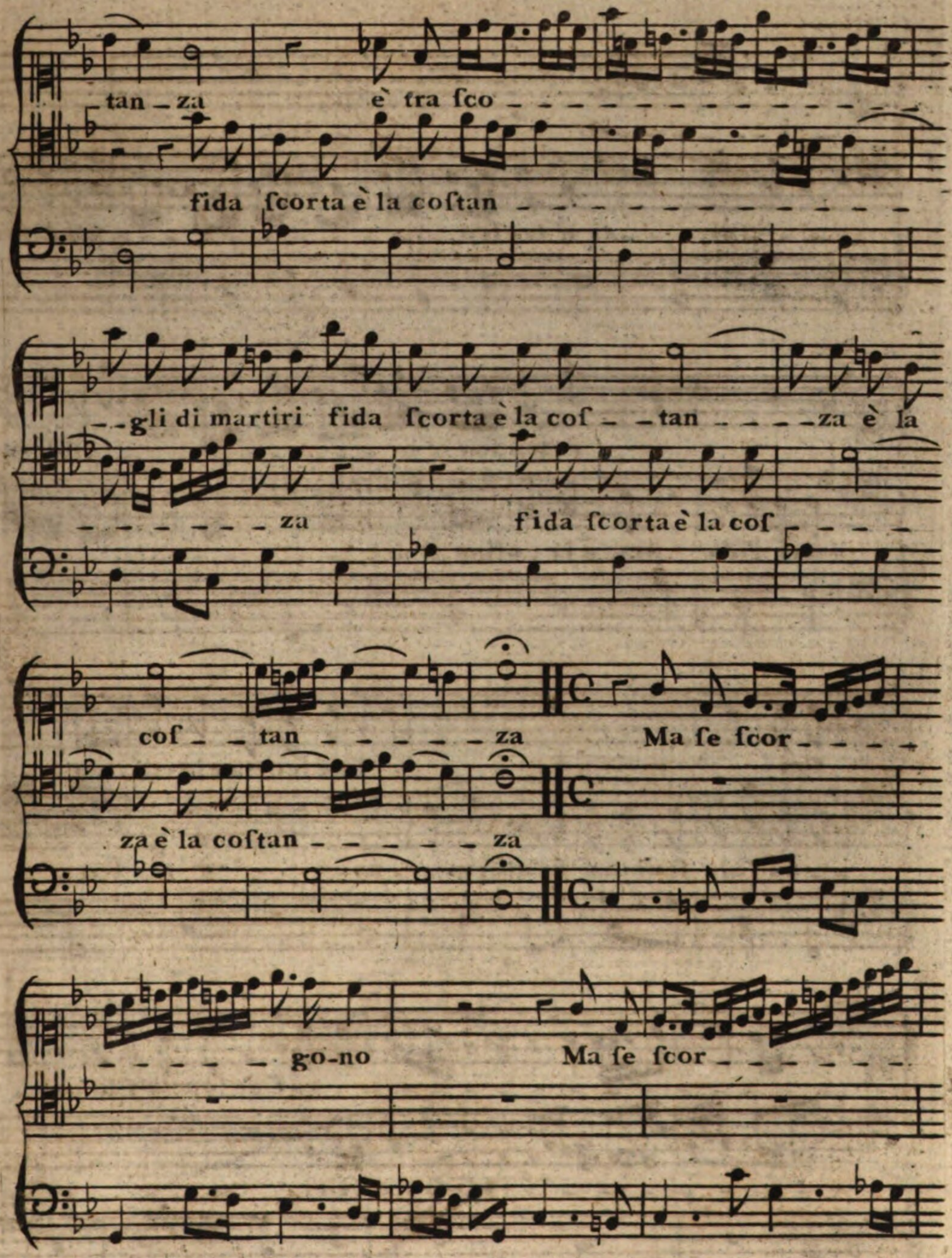
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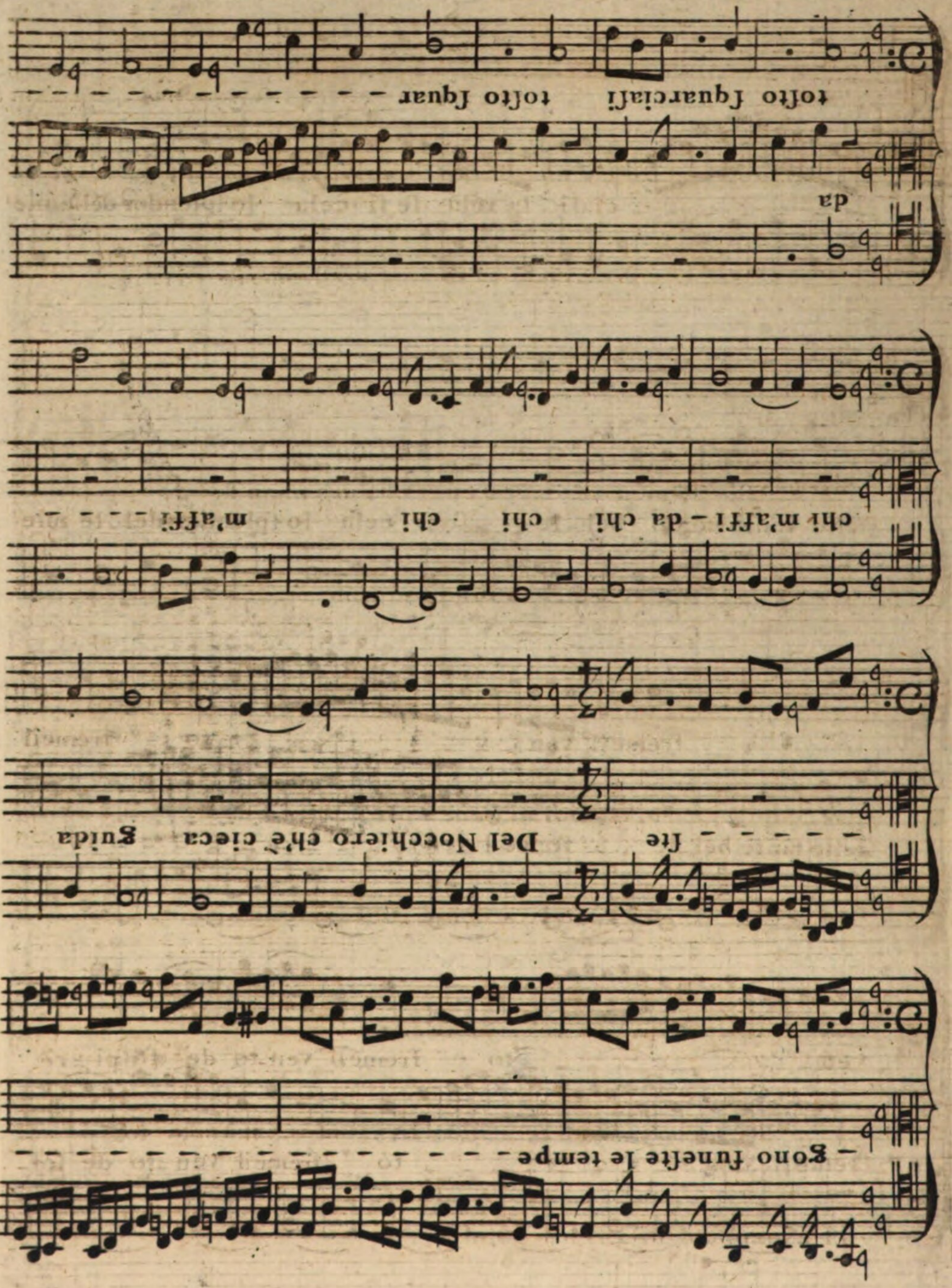
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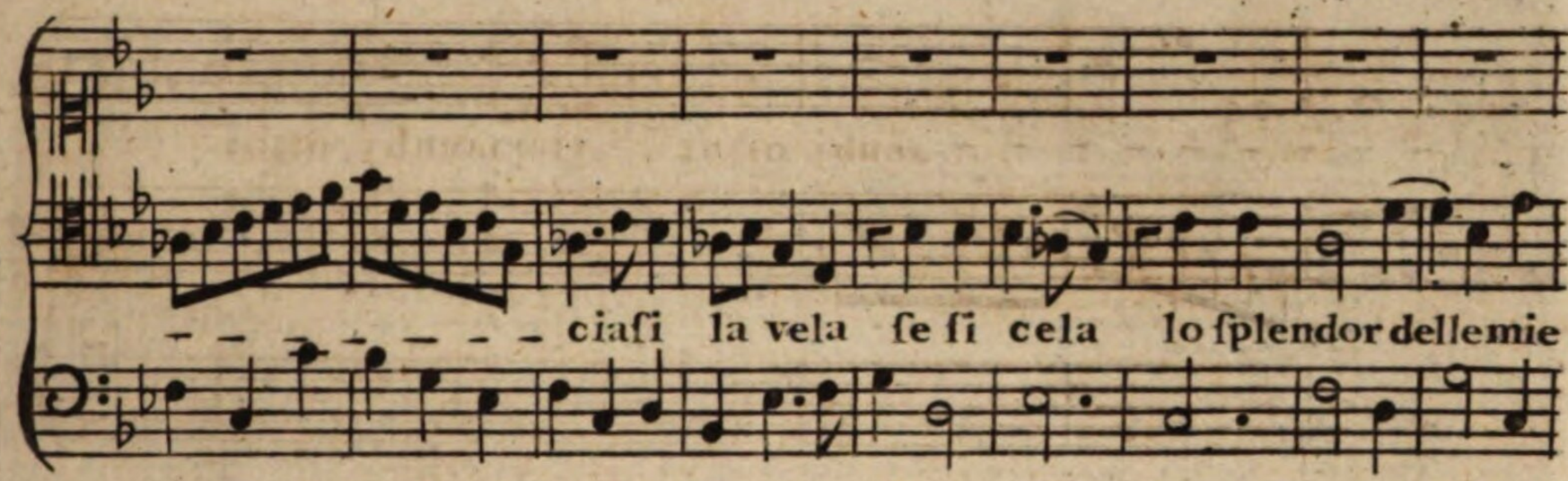
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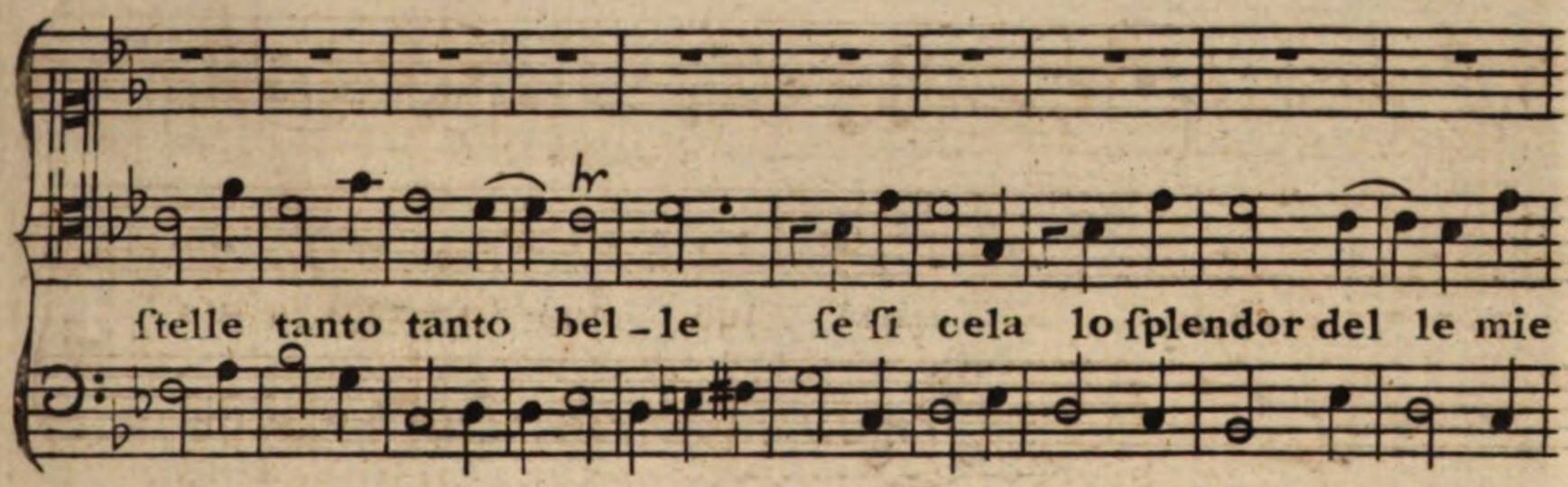
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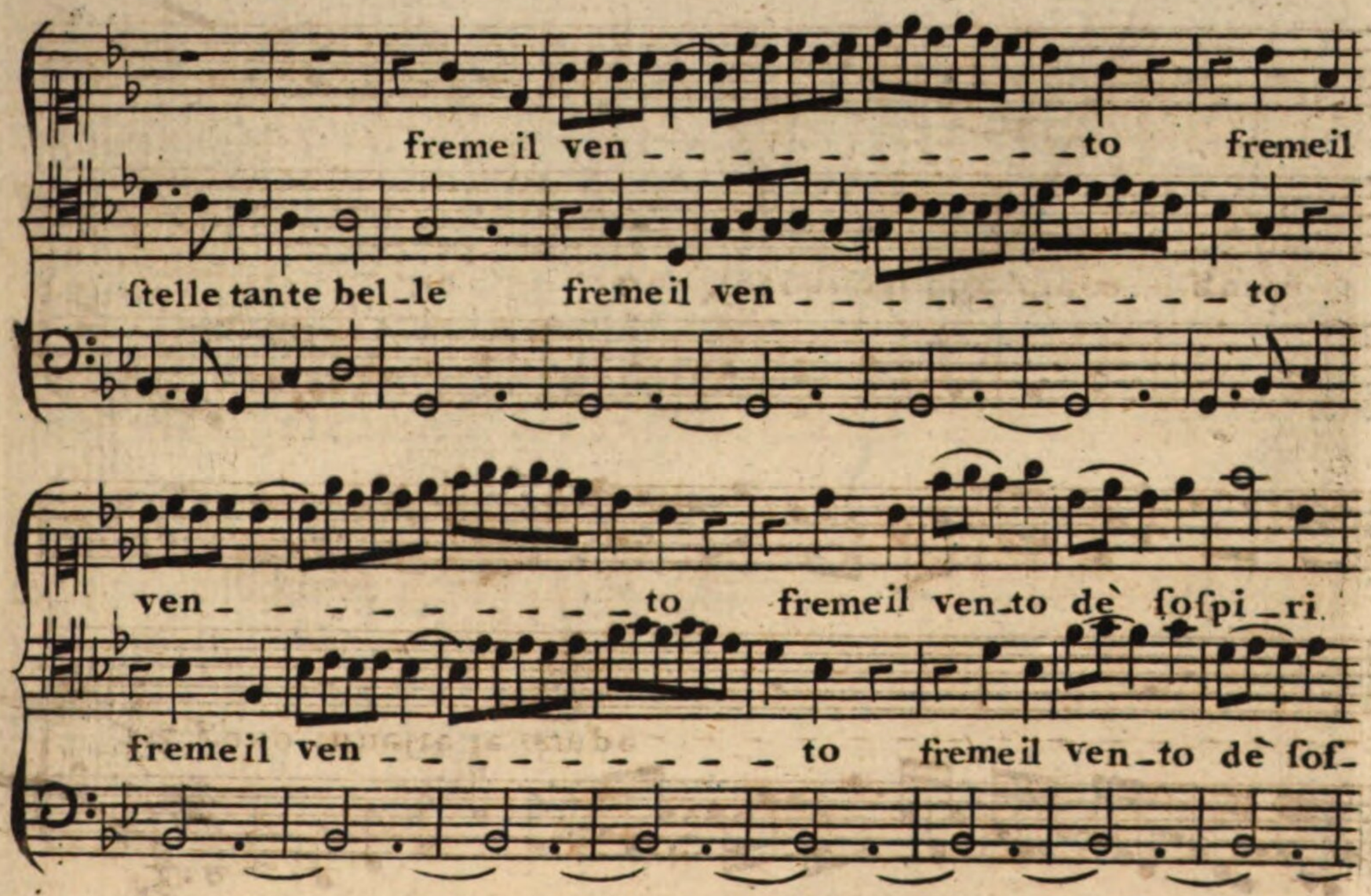
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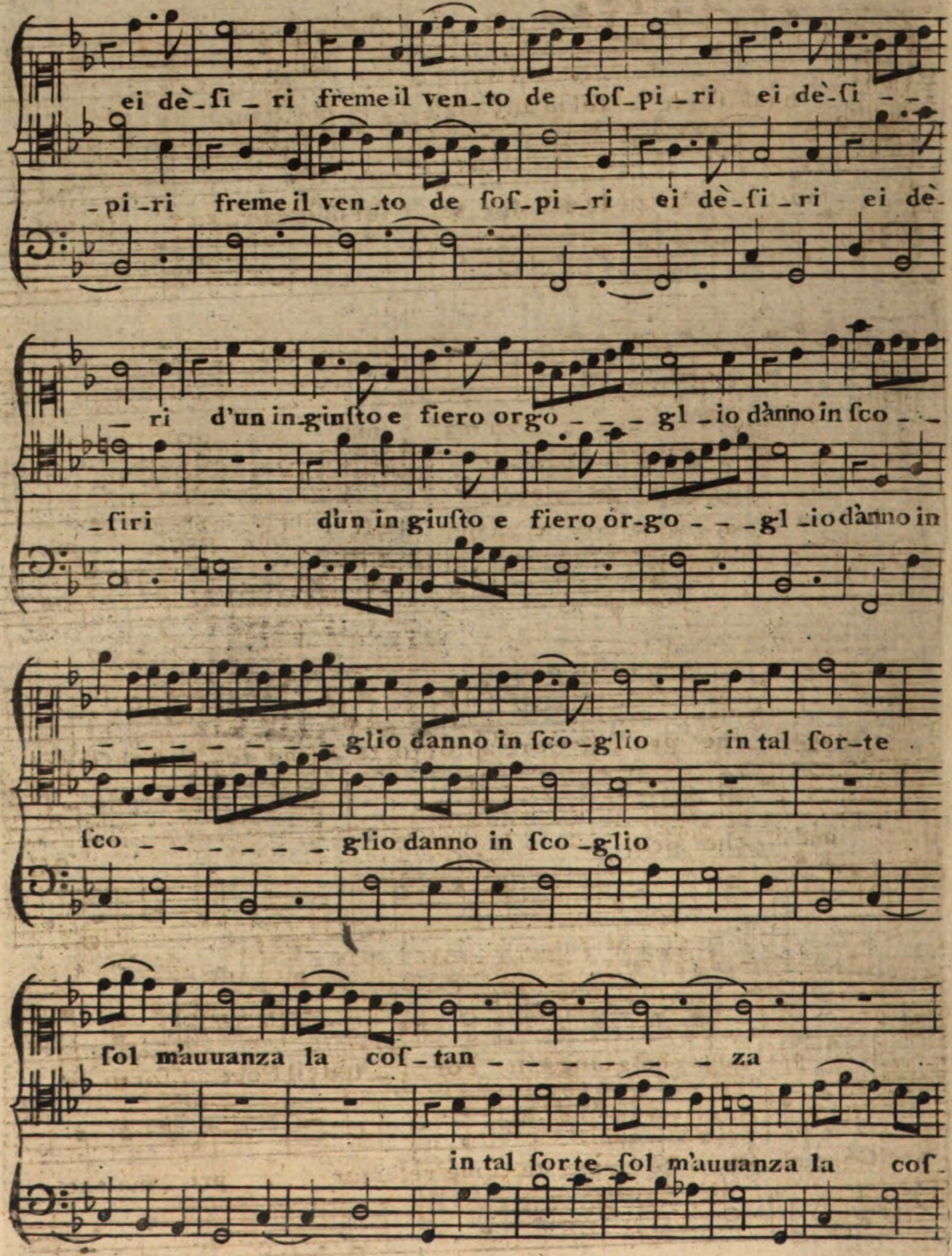
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-pi-ri freme il ven-to de ſoſ-pi-ri ei dè-ſi-ri ei dè-
-ri d'un in-giuſto e fiero orgo---gl-io d'anno in ſco--
-ſiri d'un in giuſto e fiero ór-go---gl-io d'anno in
---------glio danno in ſco-glio in tal ſor-te
ſco-------glio danno in ſco-glio
ſol m'auuanza la coſ-tan------za
in tal ſorte ſol m'auuanza la coſ-

in tal ſorte – ſol m'auvanza la coſ_tanza

_tan _ _ _ _ za in tal ſor_te ſol m'auvan_za la coſ_.

la coſtan _ _ _ _ _ za ma ma che pro! ma .

_tan _ _ _ _ _ _ _ _ _ za ma ma che pro! ma .

ma che pro! ſeil Core abſorto te – me te _ me reſtar .

ma che pro! ſeil

pri _ ma che giunga in Por _ _ to ſeil Core ab_ſorto te _

Core ab_ſorto te _ me te _ me reſ _tar pri _ ma che .

_me te _me reſtar pri _ma che giunga in Por _ _ _ _ to

giunga in Por _ _ to pri _ _ma che giunga in Por _ to ſeil

pri _ ma che giunga in Por _ _to ſeil Core abſorto te _me te_

Core ab _ſorto te _ _me te _me reſ_tar pri _ma che giunga in

_me reſ _tar pri _ma che giunga in Porto pri _ma che

Por _ _ to pri _ ma che giunga in Porto pri _

giunga pri _ ma che giunga in Por _ _ _ _ to.

_ ma che giunga pri _ ma che giunga in Por _ _ to.

ABBATE STEFFANI.

It may be remembered that in the account herein before given of Antimo Liberati, mention is made of a letter from him to Ovidio Perſapegi. In this letter the author ſeems to adopt the notions reſpecting muſic, of Sextus Empiricus, in his treatiſe adverſus Mathematicos, and of Cornelius Agrippa, in his diſcourſe de Incertitudine et Vanitate Scientiarum, and affects to doubt whether the principles of muſic have any foundation in nature or not, or, in ſhort, whether the pleaſure ariſing from the contemplation of muſical harmony is not reſolvable into mere fancy, and a previous diſpoſition of the mind to approve it. To obviate this ſilly notion, Steffani, in the year 1695, publiſhed a ſeries of letters with this title, 'Quanta certezza abbia da ſuoi 'principii la muſica,' which Andreas Werckmeiſter, a moſt excellent muſician, and organiſt of the church of St. Martin at Halberſtadt, tranſlated and publiſhed at Quedlinburg, in the year 1700. Mattheſon, in his Orcheſtra, page 300, 302, mentions two perſons, namely, John Balhorn, and Weigweiſer, as the authors of obſervations on theſe letters of Steffani; but, according to Mattheſon's account, neither of them was either able to read the original; or in the tranſlation to diſtinguiſh between the ſenſe of the author, as delivered in the text, or the opinions of the tranſlator, contained in the notes.

The muſical talents of our author, however extraordinary, were far from being the only diſtinguiſhing part of his character: he had great natural endowments, and theſe he had conſiderably improved by ſtudy, and the converſation of learned and polite men. Nor did he confine his purſuits merely to thoſe branches of learning that are immediately connected with his profeſſion; but he applied himſelf to the ſtudy of the conſtitution and intereſts of the empire, by which he became enabled to act in a ſphere that very few of his profeſſion were ever known to attain, politics and the buſineſs of the public. It is therefore not to be wondered at that he was frequently employed in negociations to foreign courts, or that he ſhould on ſuch occaſions be honoured with all the marks of diſtinction uſally paid to public miniſters. Among other tranſactions, he had a conſiderable ſhare in concerting with the courts of Vienna and Ratiſbon the ſcheme for erecting the duchy of Brunſwic Lunenburg into an electorate; a ſtep which the critical ſituation of affairs in the year 1692 rendered neceſſary to the preſervation of a proper balance between the intereſts

intereſts of the houſe of Auſtria and its adverſaries, who, by the acceſſion of the Newburg family to the electorate of the Rhine, were now thought to be too formidable. This important ſervice could not fail of recommending him to the friends of the Auſtrian family; accordingly the elector, as a teſtimony of his regard, aſſigned him a penſion of fifteen hundred rix-dollars per annum; and the pope, Innocent XI. promoted him to the biſhopric of Spiga *. Though as the advantages reſulting from this event, could but very remotely, if at all, affect the intereſts of the Roman catholics in the empire, ſome have been induced to think that this ſignal inſtance of favour ſhewn by the pontiff himſelf, muſt have been the reward of a negociation more favourable to their cauſe, viz. the procuring liberty for thoſe of that perſuaſion to erect a church at Hanover, and publicly to exerciſe their religion there; a privilege which, till the time Steffani ſolicited for it, had been denied them, and which at this juncture it was not thought prudent any longer to refuſe.

He was now conſidered as a ſtateſman, and was beſides a dignitary of the church; and having a character to ſuſtain, with which he imagined the public profeſſion of his art not properly conſiſtent, he forbore the ſetting his name to his future compoſitions, and adopted that of his ſecretary or copyiſt, Gregorio Piua. Influenced perhaps by the ſame motives, in the year 1708 he reſigned his employment of chapel-maſter in favour of Mr. Handel.

About the year 1724 the Academy of ancient Muſic in London was become ſo famous as to attract the notice of foreigners; and Steffani, as a teſtimony of his regard for ſo laudable an inſtitution, having preſented that ſociety with many of his own valuable compoſitions, the Academy, in return for ſo great a favour, unanimouſly elected him their preſident †, and received from him a very polite letter, acknowledging the honour done him.

* SPIGA is ſituate in Anatolia or Aſia Minor, and is one of thoſe nominal biſhopricswhich are ſaid to be in partibus infidelium. Anciently it was a city of great eminence, and called Cyzicus. Vide Heyl. Coſmogr. page 610, Edit 1703.

† 'Huic ut annumerentur Societati, petiiſſe non dedignati ſunt primi Ordinis Viri, 'Muſicæ ſtudio dediti, Praxeoſque periti; inter quos ſemper meminiſſe juvabit Abba-' tem Steffani, Spigæ Epiſcopum, qui dum nomen ſuum noſtris Tabulis inſcribi rogavit, 'Præſes unanimi omnium conſenſu eſt electus.' Letters from the Academy of Ancient Muſick at London to Signor Antonio Lotti of Venice, with his Anſwers and Teſtimonies, Lond. 1732.

In

In the year 1729, an inclination to ſee his relations and the place of his nativity, determined him to take a journey into Italy, from whence, after he had ſtaid a winter, and viſited the moſt eminent maſters then living, he returned to Hanover. He had not remained long in that city, before ſome occaſion called him to Francfort, and ſoon after his arrival he became ſenſible of the decay of his health; being of a conſtitution which the ſlighteſt diſorder would affect, and conſequently little able to endure the infirmities incident to old age, after an indiſpoſition of a few days he died.

When he was laſt in Italy, he reſided chiefly at the palace of Cardinal Ottoboni, with whom it had long been a cuſtom on Monday in every week, to have performances of concerts; or of operas, oratorios, and other grand compoſitions: on theſe occaſions, in the abſence of a principal ſinger, it has many times fallen to the lot of Steffani to be a performer; and it is ſaid by ſome, whoſe good fortune it has been to be preſent at ſuch an accident, that when he ſung he was juſt loud enough to be heard, but that this defect in his voice was amply recompenſed by his manner, in the chaſteneſs and elegance of which he had few equals. As to his perſon, he was leſs than the ordinary ſize of men; of a tender conſtitution of body, which he had not a little impaired by intenſe ſtudy and application. His deportment is ſaid to have been grave, but tempered with a ſweetneſs and affability that rendered his converſation very engaging; he was perfectly ſkilled in all the external forms of polite behaviour, and, which is ſomewhat unuſual, continued to obſerve and practiſe them at the age of fourſcore.

Beſides the letters abovementioned, there are extant in print the following works of Steffani, viz. Pſalmodia Veſpert. 8. Voc. Romæ, 1674. A collection of Motets entitled Sacer Janus Quadrifrons, 3. Voc. Monachii, 1685; and a Collection of Airs taken from his operas: the latter is not to be regarded as a genuine publication, though of Eſtienne Roger of Amſterdam, for the title bears not his Chriſtian name, and his ſurname is miſ-ſpelt Stephani; beſides this the title is 'Sonate da Camera 'à tre, due Violini, alto Viola e Baſſo,' but the book itſelf is in truth no other than a collection of overtures, ſymphonies, entrées, dance-tunes, and airs for inſtruments, in which kind of compoſition it is well known Steffani did not excel.

CHAP. IV.

ANDREAS WERCKMEISTER, the ſon of a brewer at Bennickenſtein, a ſmall town in Thuringia, was born on the thirtieth day of November, in the year 1645. He was inſtructed for two years in muſic by his father's brother Chriſtian Werckmeiſter, organiſt at Bennungen; but in the month of Auguſt 1660, he was removed to a ſchool at Nordthauſen, where he ſtaid for two years. From thence he went to Quidlenburg, in the college whereof another brother of his father, Victor Werckmeiſter, was cantor, and having greatly improved himſelf in the ſtudy and practice of muſic, received an invitation from the council of Haſſelfelde, a city on the river Hartz, in the principality of Blankenburg, to become their organiſt, which he accepted. While he was in this employment he had a like call to Ellrich, but was prevented from complying with it by the duke Rudolphus Auguſtus, who deſired to keep him in the diſtrict of Blankenburg. However, being invited, in the year 1674, to Elbingerod, by the offer of the employments of organiſt, and alſo recorder of that town, he was permitted to accept them. In the year 1696 he was appointed organiſt of the church of St. Martin at Halberſtadt, in which ſtation he died on the twenty-ſixth day of October, 1706. In a ſermon, preached at his funeral by John Melchior Gotzens, and printed in 1707, it is mentioned that he was Royal Pruſſian Inſpector of the organs in the principality of Halberſtadt. Mr. Handel, who was well acquainted with him, was uſed to ſpeak of him in terms of great reſpect; and he was doubtleſs a learned and very ſkilful muſician: his works are, **Orgel-Probe**, printed in 1681. Muſicæ Mathematicæ Hodegum curioſum, 1687. Sonatas for a Violin, with a thorough-baſs, 1689. **Muſicaliſche** Temperatur, 1691. A treatiſe in German on the uſe and abuſe of muſic, printed in the ſame year, Hypomnemata Muſica, 1697. **Erweiterte Orgel-Probe**, 1698. Cribrum Muſicum, 1700. A tranſlation of Steffani's Letters abovementioned with notes, 1700. Reflections on Thorough-baſs, in German, without a date. Harmonologiam Muſicam, 1702. Organum Gruningenſe redivivum, 1705. **Muſicaliſche** Paradoxal Diſcurſe, publiſhed the year after his deceaſe.

SEBAS-

SEBASTIEN DE BROSSARD, an eminent French muſician, in the former part of his life had been prebendary and chapel-maſter of the cathedral church of Straſburg, but afterwards became grand chaplain, and alſo Maître de Chapelle in the cathedral of Meaux. There is extant of his a work entitled 'Prodromus Muſicalis, ou Elevations et 'Motets à Voix ſeule, avec une Baſſe-continue.' The firſt edition printed in the ſecond in 1702. 'Elevations et Motets à ii et 'iii Voix, et à Voix ſeule, deux deſſus de Violon, ou deux Flûtes avec 'la Baſſe-continuë, 1698, being the ſecond part of the Prodromus Muſicalis. He was the author alſo of a very uſeful book entitled 'Dictionaire de Muſique, contenant une explication des termes 'Grecs, Latins, Italians, & François les plus uſitez dans la Muſique,' printed at Amſterdam, in folio, in 1703, and afterwards at the ſame place in octavo, without a date. At the end of this book is a catalogue of authors, ancient and modern, to the amount of nine hundred who have written on muſic, divided into claſſes, wherein are interſperſed many curious obſervations of the author relating to the hiſtory of muſic. By Mr. Boivin's Catalogue general des Livres de Muſique for the year 1729, it appears, that Broſſard was the author of two ſets of motets, as alſo of nine Leçons de Tenebres therein mentioned.

It ſeems that theſe ſeveral publications were at a time when the author was far advanced in years; for Walther takes notice that in the Mercure Galante he is mentioned as an abbé and componiſt ſo early as the year 1678.

PAOLO LORENZANI, a Roman by birth, and a pupil of Horatio Benevoli, was maeſtro di cappella, firſt in the Jeſuits church at Rome, and afterwards in the cathedral of Meſſina in Sicily; from whence he was invited by Lewis XIV. to Paris, where he was greatly careſſed by the king and all the nobility. He compoſed and publiſhed at Paris a collection of very fine motets. In the year 1679 the king ſent him to Italy to engage ſingers for his chapel; and it is ſaid that he returned with five, who had ſcarce their equals in Europe.

ARCANGELUS CORELLIUS

DE FUSIGNANO,

DICTUS BONONIENSIS.

ARCANGELO CORELLI, a native of Fuſignano, a town ſituated near Imola, in the territory of Bologna, was born in the month of February, 1653. His firſt inſtructor in muſic was Matteo Simonelli, a ſinger in the pontifical chapel, mentioned in a preceding article, by whom he was taught the rudiments of the ſcience, and the art of practical compoſition; but the genius of Corelli leading him to prefer ſecular to eccleſiaſtical muſic, he afterwards became a diſciple of Giovanni Battiſta Baſſani, who, although maeſtro di cappella of the church of Bologna, was celebrated for his excellence in that

ſpecies

ſpecies of compoſition which Corelli moſt delighted in, and made it the ſtudy of his life to cultivate.

We may reaſonably ſuppoſe that to facilitate his ſtudies Corelli had been taught the Clavicembalo and organ; nevertheleſs he entertained an early propenſity to the violin, and, as he advanced in years laboured inceſſantly in the practice of that inſtrument. About the year 1672 his curioſity led him to viſit Paris, probably with a view to attend the improvements which were making in muſic under the influence of Cardinal Mazarine, and in conſequence of the eſtabliſhment of a Royal Academy; but, notwithſtanding the character which he brought with him, he was driven back to Rome by Lully, whoſe jealous temper could not brook ſo formidable a rival as this illuſtrious Italian. In the year 1680 he viſited Germany, and met with a reception ſuitable to his merit from moſt of the German princes, particularly the elector of Bavaria, in whoſe ſervice he was retained, and continued for ſome time. After about five years ſtay abroad, he returned again to Rome, and there purſued his ſtudies with great aſſiduity.

In the year 1686, our king James II. being diſpoſed to cultivate a good underſtanding with pope Innocent XI. ſent the earl of Caſtlemain, with a numerous train, his embaſſador to the court of Rome. Upon this occaſion Chriſtina, who had then lately reſigned the crown of Sueden, and taken up her abode at Rome, entertained the city with a muſical drama of the allegoric kind, written by Aleſſandro Guidi of Verona, a fine Italian poet, and ſet to muſic by Bernardi Paſquini *.

The proficiency of Corelli on his favourite inſtrument, the violin, was ſo great, that the fame of it reached throughout Europe; and Mattheſon has not ſcrupled to ſay that he was the firſt performer on it in the world; and Gaſparini ſtyles him 'Virtuoſiſſimo di violino,

* It is printed in the Poems of Guidi, octavo, Verona, 1726, with this title, 'Accademia per Muſica fatta in Roma nel real Palazzo della Maeſtà di Criſtina Regina di Suezia per Feſtiggiare l'aſſonzione al trono di Jacopo Re d' Inghilterra. In occaſione della ſolenne Ambaſciata mandata da S. M. Britannica alla Santita di noſtro Signore Innocenzo XI.

'Perſonnaggi.

'Londra, Tamigi, Fama, Genio Dominate, Genio Ribelle, Cori di Cento Muſici.'

And at the bottom of the page is the following note: 'Bernardo Paſquini, Compoſitore della Muſica, Arcangelo Corelli Capo degl' Iſtromenti d' arco, in numero di Centocinquanta'

'e vero Orfeo de noſtri tempi *.' It does not however appear that he had attained to a power of execution in any degree comparable to that of later profeſſors; and it may well be ſuppoſed that the juſt and rational notions which he entertained of the inſtrument, and of the end and deſign of muſic in general, aided by his own good ſenſe, reſtrained him from thoſe extravagances, which have no other tendency than to diſguſt the judicious, and excite the admiration of the ignorant. The ſtyle of his performance was learned, elegant, and pathetic, and his tone firm and even: Mr. Geminiani, who was well acquainted with and had ſtudied it, was uſed to reſemble it to a ſweet trumpet. A perſon who had heard him perform ſays that whilſt he was playing on the violin, it was uſual for his countenance to be diſtorted, his eyes to become as red as fire, and his eye-balls to roll as in an agony.

About the year 1690 the opera was in great perfection at Rome; Paſquini was the great dramatic compoſer: Mattheſon infers the excellence of this entertainment from this circumſtance, that Paſquini, Corelli, and Gaetani were performers in the Roman orcheſtra at the ſame time, the firſt being at the harpſichord, the ſecond at the head of the band, and the latter performing on the lute.

While he was thus engaged at Rome, Corelli was highly favoured by that great patron of poetry and muſic, Cardinal Ottoboni. Creſcembini ſays that he regulated the muſical academy held at the palace of his eminence every Monday afternoon. Here it was that Mr. Handel became acquainted with him; and in this academy a Serenata of Mr. Handel, entitled Il Trionfo del Tempo, was performed, the overture to which was in a ſtyle ſo new and ſingular, that Corelli was confounded in his firſt attempt to play it.†

The merits of Corelli as a performer were ſufficient to attract the patronage of the great, and to ſilence, as indeed they did, all compe-

* L'Armonico Prattico al Cembalo, cap. vii. This appellation ſeems to have been generally given him, and is recognized in the following verſes under the prints of him:

'Liquiſſe Infernas jam credimus Orphea Sedes
'Et terras habitare, hujus ſub imagine formæ
'Divinus patet ipſe Orpheus, dum numine dignâ
'Arte modos fingit, vel chordas mulcet, utramque
'Agnoſcit laudem, meritoſque Britannus honores.'

† This Serenata, tranſlated into Engliſh, and entitled The Triumph of Time and Truth was performed at London in 1751. The overture is in the printed collection of Mr. Handel's overtures., and it is conjectured, that the firſt movement was what appeared difficult to Corelli.

tition;

tition; but the remembrance of theſe is at this day abſorbed in the contemplation of his excellencies as a muſician at large, as the author of new and original harmonies, and the father of a ſtyle not leſs noble and grand, than elegant and pathetic.

The works of Corelli are ſolely compoſitions for inſtruments, and conſiſt of ſix operas *, entitled as follows:

Suonate a trè, due Violini, e Violone, col Baſſo per l' Organo. Opera prima.

Sonate da Camera a trè, doi Violini, e Violone ò Cimbalo. Opera Seconda.

Suonate a trè, doi Violini, e Violone, ò Arcileuto col Baſſo per l' Organo. Opera Terza.

Suonate da Camera a trè, doi Violini, e Violone ò Cimbalo. Opera Quarta.

Sonate à Violino e Violone ò Cembalo. Opera Quinta, Parte Prima: Parte Seconda, Preludii, Allemande, Correnti, Ighe, Sarabande Gavotte, e Follia. This work was firſt publiſhed at Rome, with a dedication by the author to Sophia Charlotta, electreſs of Brandenburg, dated the firſt day of January, 1700.

Concerti Groſſi con duoi Violini e Violoncello di Concertino obligati e duoi altri Violini, Viola e Baſſo di Concerto Groſſo ad arbitrio che ſi potranno radoppiare †.

The four operas of Sonatas were publiſhed, as they were completed, at different times; the firſt edition of the firſt opera has eſcaped a diligent ſearch, but thoſe of the ſecond, third, and fourth

* There are two collections of Sonatas, printed at Amſterdam, not included in the above enumeration, the one entitled 'Sonate a trè, doi Violini e Baſſo per il Cimbalo, 'ſi crede che Siano State Compoſte di Arcangelo Corelli auanti le ſue altre Opere, Opera 'Settima. Stampate à Speſa di Michele Carlo Le Cene;' the other 'Sonate a trè, due 'Violini col Baſſo per l' Organo di Arcangelo Corelli di Fuſignano, Ouvrage poſthume,' publiſhed by Eſtienne Roger and the above Le Cene. Of the authenticity of the poſthumous work there is not the leaſt evidence; and as to the Opera Settima, there is the fulleſt to prove it the work of another. In ſhort, theſe Sonatas, in the title-page whereof the reader is told that they are believed to have been compoſed by Arcangelo Corelli before his other works, are no other than nine of twelve Sonatas for two violins and a baſs, compoſed by a countryman of ours reſident in Italy, and which were publiſhed with this title, 'Sonate a trè, doi Violini Violone, ó Arcileuto col Baſſo per l' Organo. Dedicate all' 'Altezza Sereniſſima di Ferdinando III. Gran Prencipe di Toſcana. Da Giovanni Ra-'venſcroft, alias Rederi, Ingleſe, Opera Prima. In Roma, per il Maſcardi, 1695.

There is extant alſo in the book entitled the Diviſion Violin, part II. a Solo in the key of G, with the leſſer third, ſaid to be of Corelli, but it wants authority.

† Of this ſpecies of muſical compoſition we are told that Giuſeppe Torelli, of Bologna was the inventor.

have

ei dè-ſi - ri freme il ven-to de ſoſ-pi-ri ei dè-ſi - -

-pi-ri freme il ven-to de ſoſ-pi-ri ei dè-ſi-ri ei dè-

- ri d'un in-giuſto e fiero orgo - - - gl-io d'anno in ſco - -

-ſiri d'un in giuſto e fiero ór-go - - -gl-io d'anno in

- - - - - - - - glio danno in ſco-glio in tal for-te

ſco - - - - - - glio danno in ſco-glio

ſol m'auuanza la coſ-tan - - - - - - za

in tal ſorte ſol m'auuanza la coſ-

in tal ſorte – ſol m'auvanza la coſ_tanza

_tan – – – – za in tal for_te ſol m'auvan_za la coſ_.

la coſtan – – – – – za ma ma che pro! ma .

_tan – – – – – – – – – za ma ma che pro! ma .

ma che pro! ſeil Core abſorto te – me te _ me reſtar .

ma che pro! ſeil

pri _ ma che giunga in Por_ _ to ſeil Core ab_ſorto te _

Core ab_ſorto te _ me te _ me reſ _tar pri _ ma che .

_me te _ me reſtar pri _ ma che giunga in Por _ _ _ _ to

giunga in Por _ _ to pri _ _ ma che giunga in Por _ to ſeil

pri _ ma che giunga in Por _ _ to ſeil Core abſorto te _ me te _

Core ab _ ſorto te _ _ me te _ me ref _ tar pri _ ma che giunga in

_ me ref _ tar pri _ ma che giunga in Porto pri _ ma che

Por _ _ to pri _ ma che giunga in Porto pri _

giunga pri _ ma che giunga in Por _ _ _ _ to.

_ ma che giunga pri _ ma che giunga in Por _ _ to.

It may be remembered that in the account herein before given of Antimo Liberati, mention is made of a letter from him to Ovidio Perſapegi. In this letter the author ſeems to adopt the notions reſpecting muſic, of Sextus Empiricus, in his treatiſe adverſus Mathematicos, and of Cornelius Agrippa, in his diſcourſe de Incertitudine et Vanitate Scientiarum, and affects to doubt whether the principles of muſic have any foundation in nature or not, or, in ſhort, whether the pleaſure ariſing from the contemplation of muſical harmony is not reſolvable into mere fancy, and a previous diſpoſition of the mind to approve it. To obviate this ſilly notion, Steffani, in the year 1695, publiſhed a ſeries of letters with this title, 'Quanta certezza abbia da ſuoi 'principii la muſica,' which Andreas Werckmeiſter, a moſt excellent muſician, and organiſt of the church of St. Martin at Halberſtadt, tranſlated and publiſhed at Quedlinburg, in the year 1700. Mattheſon, in his Orcheſtra, page 300, 302, mentions two perſons, namely, John Balhorn, and Weigweiſer, as the authors of obſervations on theſe letters of Steffani; but, according to Mattheſon's account, neither of them was either able to read the original; or in the tranſlation to diſtinguiſh between the ſenſe of the author, as delivered in the text, or the opinions of the tranſlator, contained in the notes.

The muſical talents of our author, however extraordinary, were far from being the only diſtinguiſhing part of his character: he had great natural endowments, and theſe he had conſiderably improved by ſtudy, and the converſation of learned and polite men. Nor did he confine his purſuits merely to thoſe branches of learning that are immediately connected with his profeſſion; but he applied himſelf to the ſtudy of the conſtitution and intereſts of the empire, by which he became enabled to act in a ſphere that very few of his profeſſion were ever known to attain, politics and the buſineſs of the public. It is therefore not to be wondered at that he was frequently employed in negociations to foreign courts, or that he ſhould on ſuch occaſions be honoured with all the marks of diſtinction uſally paid to public miniſters. Among other tranſactions, he had a conſiderable ſhare in concerting with the courts of Vienna and Ratiſbon the ſcheme for erecting the duchy of Brunſwic Lunenburg into an electorate; a ſtep which the critical ſituation of affairs in the year 1692 rendered neceſſary to the preſervation of a proper balance between the

intereſts

intereſts of the houſe of Auſtria and its adverſaries, who, by the acceſſion of the Newburg family to the electorate of the Rhine, were now thought to be too formidable. This important ſervice could not fail of recommending him to the friends of the Auſtrian family; accordingly the elector, as a teſtimony of his regard, aſſigned him a penſion of fifteen hundred rix-dollars per annum; and the pope, Innocent XI. promoted him to the biſhopric of Spiga *. Though as the advantages reſulting from this event, could but very remotely, if at all, affect the intereſts of the Roman catholics in the empire, ſome have been induced to think that this ſignal inſtance of favour ſhewn by the pontiff himſelf, muſt have been the reward of a negociation more favourable to their cauſe, viz. the procuring liberty for thoſe of that perſuaſion to erect a church at Hanover, and publicly to exerciſe their religion there; a privilege which, till the time Steffani ſolicited for it, had been denied them, and which at this juncture it was not thought prudent any longer to refuſe.

He was now conſidered as a ſtateſman, and was beſides a dignitary of the church; and having a character to ſuſtain, with which he imagined the public profeſſion of his art not properly conſiſtent, he forbore the ſetting his name to his future compoſitions, and adopted that of his ſecretary or copyiſt, Gregorio Piua. Influenced perhaps by the ſame motives, in the year 1708 he reſigned his employment of chapel-maſter in favour of Mr. Handel.

About the year 1724 the Academy of ancient Muſic in London was become ſo famous as to attract the notice of foreigners; and Steffani, as a teſtimony of his regard for ſo laudable an inſtitution, having preſented that ſociety with many of his own valuable compoſitions, the Academy, in return for ſo great a favour, unanimouſly elected him their preſident †, and received from him a very polite letter, acknowledging the honour done him.

* SPIGA is ſituate in Anatolia or Aſia Minor, and is one of thoſe nominal biſhopricswhich are ſaid to be in partibus infidelium. Anciently it was a city of great eminence, and called Cyzicus. Vide Heyl. Coſmogr. page 610, Edit 1703.

† 'Huic ut annumerentur Societati, petiiſſe non dedignati ſunt primi Ordinis Viri, 'Muſicæ ſtudio dediti, Praxeoſque periti; inter quos ſemper meminiſſe juvabit Abba-'tem Steffani, Spigæ Epiſcopum, qui dum nomen ſuum noſtris Tabulis inſcribi rogavit, 'Præſes unanimi omnium conſenſu eſt electus.' Letters from the Academy of Ancient Muſick at London to Signor Antonio Lotti of Venice, with his Anſwers and Teſtimonies, Lond. 1732.

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In the year 1729, an inclination to ſee his relations and the place of his nativity, determined him to take a journey into Italy, from whence, after he had ſtaid a winter, and viſited the moſt eminent maſters then living, he returned to Hanover. He had not remained long in that city, before ſome occaſion called him to Francfort, and ſoon after his arrival he became ſenſible of the decay of his health; being of a conſtitution which the ſlighteſt diſorder would affect, and conſequently little able to endure the infirmities incident to old age, after an indiſpoſition of a few days he died.

When he was laſt in Italy, he reſided chiefly at the palace of Cardinal Ottoboni, with whom it had long been a cuſtom on Monday in every week, to have performances of concerts; or of operas, oratorios, and other grand compoſitions: on theſe occaſions, in the abſence of a principal ſinger, it has many times fallen to the lot of Steffani to be a performer; and it is ſaid by ſome, whoſe good fortune it has been to be preſent at ſuch an accident, that when he ſung he was juſt loud enough to be heard, but that this defect in his voice was amply recompenſed by his manner, in the chaſteneſs and elegance of which he had few equals. As to his perſon, he was leſs than the ordinary ſize of men; of a tender conſtitution of body, which he had not a little impaired by intenſe ſtudy and application. His deportment is ſaid to have been grave, but tempered with a ſweetneſs and affability that rendered his converſation very engaging; he was perfectly ſkilled in all the external forms of polite behaviour, and, which is ſomewhat unuſual, continued to obſerve and practiſe them at the age of fourſcore.

Beſides the letters abovementioned, there are extant in print the following works of Steffani, viz. Pſalmodia Veſpert. 8. Voc. Romæ, 1674. A collection of Motets entitled Sacer Janus Quadrifrons, 3. Voc. Monachii, 1685; and a Collection of Airs taken from his operas: the latter is not to be regarded as a genuine publication, though of Eſtienne Roger of Amſterdam, for the title bears not his Chriſtian name, and his ſurname is miſ-ſpelt Stephani; beſides this the title is 'Sonate da Camera 'à tre, due Violini, alto Viola e Baſſo,' but the book itſelf is in truth no other than a collection of overtures, ſymphonies, entrées, dance-tunes, and airs for inſtruments, in which kind of compoſition it is well known Steffani did not excel.

CHAP. IV.

ANDREAS WERCKMEISTER, the ſon of a brewer at Bennickenſtein, a ſmall town in Thuringia, was born on the thirtieth day of November, in the year 1645. He was inſtructed for two years in muſic by his father's brother Chriſtian Werckmeiſter, organiſt at Bennungen; but in the month of Auguſt 1660, he was removed to a ſchool at Nordthauſen, where he ſtaid for two years. From thence he went to Quidlenburg, in the college whereof another brother of his father, Victor Werckmeiſter, was cantor, and having greatly improved himſelf in the ſtudy and practice of muſic, received an invitation from the council of Haſſelfelde, a city on the river Hartz, in the principality of Blankenburg, to become their organiſt, which he accepted. While he was in this employment he had a like call to Ellrich, but was prevented from complying with it by the duke Rudolphus Auguſtus, who deſired to keep him in the diſtrict of Blankenburg. However, being invited, in the year 1674, to Elbingerod, by the offer of the employments of organiſt, and alſo recorder of that town, he was permitted to accept them. In the year 1696 he was appointed organiſt of the church of St. Martin at Halberſtadt, in which ſtation he died on the twenty-ſixth day of October, 1706. In a ſermon, preached at his funeral by John Melchior Gotzens, and printed in 1707, it is mentioned that he was Royal Pruſſian Inſpector of the organs in the principality of Halberſtadt. Mr. Handel, who was well acquainted with him, was uſed to ſpeak of him in terms of great reſpect; and he was doubtleſs a learned and very ſkilful muſician: his works are, **Orgel-Probe**, printed in 1681. Muſicæ Mathematicæ Hodegum curioſum, 1687. Sonatas for a Violin, with a thorough-baſs, 1689. **Muſicaliſche** Temperatur, 1691. A treatiſe in German on the uſe and abuſe of muſic, printed in the ſame year, Hypomnemata Muſica, 1697. **Erweiterte Orgel-Probe**, 1698. Cribrum Muſicum, 1700. A tranſlation of Steffani's Letters abovementioned with notes, 1700. Reflections on Thorough-baſs, in German, without a date. Harmonologiam Muſicam, 1702. Organum Gruningenſe redivivum, 1705. **Muſicaliſche** Paradoxal Diſcurſe, publiſhed the year after his deceaſe.

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SEBASTIEN DE BROSSARD, an eminent French muſician, in the former part of his life had been prebendary and chapel-maſter of the cathedral church of Straſburg, but afterwards became grand chaplain, and alſo Maître de Chapelle in the cathedral of Meaux. There is extant of his a work entitled 'Prodromus Muſicalis, ou Elevations et 'Motets à Voix ſeule, avec une Baſſe-continue.' The firſt edition printed in the ſecond in 1702. 'Elevations et Motets à ii et 'iii Voix, et à Voix ſeule, deux deſſus de Violon, ou deux Flûtes avec 'la Baſſe-continuë, 1698, being the ſecond part of the Prodromus Muſicalis. He was the author alſo of a very uſeful book entitled 'Dictionaire de Muſique, contenant une explication des termes 'Grecs, Latins, Italians, & François les plus uſitez dans la Muſique,' printed at Amſterdam, in folio, in 1703, and afterwards at the ſame place in octavo, without a date. At the end of this book is a catalogue of authors, ancient and modern, to the amount of nine hundred who have written on muſic, divided into claſſes, wherein are interſperſed many curious obſervations of the author relating to the hiſtory of muſic. By Mr. Boivin's Catalogue general des Livres de Muſique for the year 1729, it appears, that Broſſard was the author of two ſets of motets, as alſo of nine Leçons de Tenebres therein mentioned.

It ſeems that theſe ſeveral publications were at a time when the author was far advanced in years; for Walther takes notice that in the Mercure Galante he is mentioned as an abbé and componiſt ſo early as the year 1678.

PAOLO LORENZANI, a Roman by birth, and a pupil of Horatio Benevoli, was maeſtro di cappella, firſt in the Jeſuits church at Rome, and afterwards in the cathedral of Meſſina in Sicily; from whence he was invited by Lewis XIV. to Paris, where he was greatly careſſed by the king and all the nobility. He compoſed and publiſhed at Paris a collection of very fine motets. In the year 1679 the king ſent him to Italy to engage ſingers for his chapel; and it is ſaid that he returned with five, who had ſcarce their equals in Europe.

ARCANGELUS CORELLIUS

DE FUSIGNANO,

DICTUS BONONIENSIS.

ARCANGELO CORELLI, a native of Fuſignano, a town ſituated near Imola, in the territory of Bologna, was born in the month of February, 1653. His firſt inſtructor in muſic was Matteo Simonelli, a ſinger in the pontifical chapel, mentioned in a preceding article, by whom he was taught the rudiments of the ſcience, and the art of practical compoſition; but the genius of Corelli leading him to prefer ſecular to eccleſiaſtical muſic, he afterwards became a diſciple of Giovanni Battiſta Baſſani, who, although maeſtro di cappella of the church of Bologna, was celebrated for his excellence in that

ſpecies

ſpecies of compoſition which Corelli moſt delighted in, and made it the ſtudy of his life to cultivate.

We may reaſonably ſuppoſe that to facilitate his ſtudies Corelli had been taught the Clavicembalo and organ; nevertheleſs he entertained an early propenſity to the violin, and, as he advanced in years laboured inceſſantly in the practice of that inſtrument. About the year 1672 his curioſity led him to viſit Paris, probably with a view to attend the improvements which were making in muſic under the influence of Cardinal Mazarine, and in conſequence of the eſtabliſhment of a Royal Academy; but, notwithſtanding the character which he brought with him, he was driven back to Rome by Lully, whoſe jealous temper could not brook ſo formidable a rival as this illuſtrious Italian. In the year 1680 he viſited Germany, and met with a reception ſuitable to his merit from moſt of the German princes, particularly the elector of Bavaria, in whoſe ſervice he was retained, and continued for ſome time. After about five years ſtay abroad, he returned again to Rome, and there purſued his ſtudies with great aſſiduity.

In the year 1686, our king James II. being diſpoſed to cultivate a good underſtanding with pope Innocent XI. ſent the earl of Caſtlemain, with a numerous train, his embaſſador to the court of Rome. Upon this occaſion Chriſtina, who had then lately reſigned the crown of Sueden, and taken up her abode at Rome, entertained the city with a muſical drama of the allegoric kind, written by Aleſſandro Guidi of Verona, a fine Italian poet, and ſet to muſic by Bernardi Paſquini *.

The proficiency of Corelli on his favourite inſtrument, the violin, was ſo great, that the fame of it reached throughout Europe; and Mattheſon has not ſcrupled to ſay that he was the firſt performer on it in the world; and Gaſparini ſtyles him 'Virtuoſiſſimo di violino,

* It is printed in the Poems of Guidi, octavo, Verona, 1726, with this title, 'Accademia per Muſica fatta in Roma nel real Palazzo della Maeſtà di Criſtina Regina di Suezia per Feſtiggiare l'aſſonzione al trono di Jacopo Re d' Inghilterra. In occaſione della ſolenne Ambaſciata mandata da S. M. Britannica alla Santita di noſtro Signore Innocenzo XI.

'Perſonnaggi.

'Londra, Tamigi, Fama, Genio Dominate, Genio Ribelle, Cori di Cento Muſici.'

And at the bottom of the page is the following note: 'Bernardo Paſquini, Compoſitore della Muſica, Arcangelo Corelli Capo degl' Iſtromenti d' arco, in numero di Centocinquanta'

'e vero Orfeo de noſtri tempi *.' It does not however appear that he had attained to a power of execution in any degree comparable to that of later profeſſors; and it may well be ſuppoſed that the juſt and rational notions which he entertained of the inſtrument, and of the end and deſign of muſic in general, aided by his own good ſenſe, reſtrained him from thoſe extravagances, which have no other tendency than to diſguſt the judicious, and excite the admiration of the ignorant. The ſtyle of his performance was learned, elegant, and pathetic, and his tone firm and even: Mr. Geminiani, who was well acquainted with and had ſtudied it, was uſed to reſemble it to a ſweet trumpet. A perſon who had heard him perform ſays that whilſt he was playing on the violin, it was uſual for his countenance to be diſtorted, his eyes to become as red as fire, and his eye-balls to roll as in an agony.

About the year 1690 the opera was in great perfection at Rome; Paſquini was the great dramatic compoſer: Mattheſon infers the excellence of this entertainment from this circumſtance, that Paſquini, Corelli, and Gaetani were performers in the Roman orcheſtra at the ſame time, the firſt being at the harpſichord, the ſecond at the head of the band, and the latter performing on the lute.

While he was thus engaged at Rome, Corelli was highly favoured by that great patron of poetry and muſic, Cardinal Ottoboni. Creſcembini ſays that he regulated the muſical academy held at the palace of his eminence every Monday afternoon. Here it was that Mr. Handel became acquainted with him; and in this academy a Serenata of Mr. Handel, entitled Il Trionfo del Tempo, was performed, the overture to which was in a ſtyle ſo new and ſingular, that Corelli was confounded in his firſt attempt to play it.†

The merits of Corelli as a performer were ſufficient to attract the patronage of the great, and to ſilence, as indeed they did, all compe-

* L'Armonico Prattico al Cembalo, cap. vii. This appellation ſeems to have been generally given him, and is recognized in the following verſes under the prints of him:

'Liquiſſe Infernas jam credimus Orphea Sedes
'Et terras habitare, hujus ſub imagine formæ
'Divinus patet ipſe Orpheus, dum numine dignâ
'Arte modos fingit, vel chordas mulcet, utramque
'Agnoſcit laudem, meritoſque Britannus honores.'

† This Serenata, tranſlated into Engliſh, and entitled The Triumph of Time and Truth was performed at London in 1751. The overture is in the printed collection of Mr. Handel's overtures., and it is conjectured, that the firſt movement was what appeared difficult to Corelli.

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tition; but the remembrance of theſe is at this day abſorbed in the contemplation of his excellencies as a muſician at large, as the author of new and original harmonies, and the father of a ſtyle not leſs noble and grand, than elegant and pathetic.

The works of Corelli are ſolely compoſitions for inſtruments, and conſiſt of ſix operas *, entitled as follows:

Suonate a trè, due Violini, e Violone, col Baſſo per l' Organo. Opera prima.

Sonate da Camera a trè, doi Violini, e Violone ò Cimbalo. Opera Seconda.

Suonate a trè, doi Violini, e Violone, ò Arcileuto col Baſſo per l' Organo. Opera Terza.

Suonate da Camera a trè, doi Violini, e Violone ò Cimbalo. Opera Quarta.

Sonate à Violino e Violone ò Cembalo. Opera Quinta, Parte Prima: Parte Seconda, Preludii, Allemande, Correnti, Ighe, Sarabande Gavotte, e Follia. This work was firſt publiſhed at Rome, with a dedication by the author to Sophia Charlotta, electreſs of Brandenburg, dated the firſt day of January, 1700.

Concerti Groſſi con duoi Violini e Violoncello di Concertino obligati e duoi altri Violini, Viola e Baſſo di Concerto Groſſo ad arbitrio che ſi potranno radoppiare †.

The four operas of Sonatas were publiſhed, as they were completed, at different times; the firſt edition of the firſt opera has eſcaped a diligent ſearch, but thoſe of the ſecond, third, and fourth

* There are two collections of Sonatas, printed at Amſterdam, not included in the above enumeration, the one entitled 'Sonate a trè, doi Violini e Baſſo per il Cimbalo, 'ſi crede che Siano State Compoſte di Arcangelo Corelli auanti le ſue altre Opere, Opera 'Settima. Stampate à Speſa di Michele Carlo Le Cene;' the other 'Sonate a trè, due 'Violini col Baſſo per l' Organo di Arcangelo Corelli di Fuſignano, Ouvrage poſthume,' publiſhed by Eſtienne Roger and the above Le Cene. Of the authenticity of the poſthumous work there is not the leaſt evidence; and as to the Opera Settima, there is the fulleſt to prove it the work of another. In ſhort, theſe Sonatas, in the title-page whereof the reader is told that they are believed to have been compoſed by Arcangelo Corelli before his other works, are no other than nine of twelve Sonatas for two violins and a baſs, compoſed by a countryman of ours reſident in Italy, and which were publiſhed with this title, 'Sonate a trè, doi Violini Violone, ó Arcileuto col Baſſo per l' Organo. Dedicate all' 'Altezza Sereniſſima di Ferdinando III. Gran Prencipe di Toſcana. Da Giovanni Ra-'venſcroft, alias Rederi, Ingleſe, Opera Prima. In Roma, per il Maſcardi, 1695.

There is extant alſo in the book entitled the Diviſion Violin, part II. a Solo in the key of G, with the leſſer third, ſaid to be of Corelli, but it wants authority.

† Of this ſpecies of muſical compoſition we are told that Giuſeppe Torelli, of Bologna was the inventor.

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have been recovered: the ſecond Opera, printed at Rome in 1685, is dedicated to Cardinal Panfilio; the third, printed at Bologna in 1690, to Francis II. duke of Modena; the fourth, alſo printed at Bologna, in 1694, to Cardinal Ottoboni, in whoſe palace at Rome the author then reſided 'col ſpetioſa carattere d' attuale ſervitore' of his eminence, as the dedication expreſſes it. Theſe early editions, and alſo the ſubſequent ones publiſhed at Antwerp, were printed on the old lozenge-headed note, with the quavers and ſemiquavers disjoined from each other, forming a very obſcure and illegible character *.

About the year 1720 Eſtienne Roger of Amſterdam printed a fine edition of the four Operas of Sonatas, ſtamped on copper, in the ſame character with the reſt of his numerous publications.

Of the Concertos, the firſt edition is that beautiful one printed at Amſterdam for Eſtienne Roger and Michael Charles Le Cene, with a frontiſpiece before it, deſigned by Franceſco Treviſani, of a muſe playing on and ſinging to the lute.† The dedication of this work to John William, Prince Palatine of the Rhine, bears date at Rome the third day of December, 1712.

During the reſidence of Corelli at Rome, beſides thoſe of his own country, many perſons were ambitious of becoming his diſciples, and learning the practice on the violin from the greateſt maſter of that inſtrument the world had then heard of. Of theſe it is ſaid the late Lord Edgecumbe was one; and that the fine mezzotinto print of Corelli by Smith, was ſcraped from a picture painted by Mr. Hugh Howard at Rome for that nobleman ‡.

* Of the Antwerp editions the following only have come to hand, Opera Prima Nuovamente Riſtampata. In Anverſa Stampato in Caſa di Henrico Aertſſens al Monte Parnaſſo, anno 1688. Opera Terza Nuovamente Riſtampata, by the ſame perſon, 1691. But ſuch was the parſimony of the printers of theſe ſubſequent editions, that the dedications are omitted, which might have aſcertained the time of the firſt publication of each Opera, and poſſibly furniſhed ſome particulars reſpecting the author, as that to the original edition of the fourth does, whereby we are informed that Corelli was a domeſtic of Cardinal Ottoboni, that the work which it precedes was compoſed in his palace, and that the pieces contained in it were frequently performed in the academy there held.

The Italian and Flemiſh editions were ſo little fit for uſe, that the demand for Corelli's works being very great in England, many perſons acquired a ſubſiſtence by copying in writing the Sonatas of Corelli in a legible character; in particular Mr. Thomas Shuttleworth, a teacher of muſic, and who was living in Spitalfields in the year 1738, by his induſtry in this practice was enabled to bring up a numerous family.

† For want of attention in the engraver, the print is the reverſe of the painting, and the muſe is made to finger the inſtrument with her left hand.

‡ This picture was painted between 1697 and 1700, for in that interval it appears that Mr. Howard was abroad. Anecdotes of Painting in England by Mr. Horace Walpole, vol. III. page 144. That Corelli ſat to Mr. Howard for it is certain, for in the print after

Corelli died at Rome about ſix weeks after the publication of his Opera Seſta, that is to ſay, on the eighteenth day of January, 1713, and was buried in the church of the Rotunda, otherwiſe called the Pantheon, in the firſt chapel on the left hand of the entrance. Over the place of his interment is a ſepulchral monument to his honour, with a marble buſt thereon, erected at the expence of Philip William, Count Palatine of the Rhine, under the care and direction of Cardinal Ottoboni *. The following is the inſcription thereon:

D. O. M.
ARCANGELO CORRELLIO A FUSIGNANO
PHILIPPI WILLELMI COMITIS PALATINI RHENI
S. R. I. PRINCIPIS AC ELECTORIS
BENEFICENTIA
MARCHIONIS DE LADENSBURG
QUOD EXIMIIS ANIMI DOTIBUS
ET INCOMPARABILI IN MUSICIS MODULIS PERITIA
SUMMIS PONTIFICIBUS APPRIME CARUS
ITALIÆ ATQUE EXTERIS NATIONIBUS ADMIRATIONI FUERIT
INDULGENTE CLEMENTE XI. P. O. M.
PETRUS CARDINALIS OTTOBONUS S. R. E. VIC. CAN.
ET GALLIARUM PROTECTOR
LIIRISTE CELEBERRIMO
INTER FAMILIARES SUOS JAM DIU ADSCITO
EJUS NOMEN IMMORTALITATI COMMENDATURUS
M. P. C.
VIXIT ANNOS LIX. MENS. X. DIES XX.
OBIIT IV. ID. JANUARII ANNO SAL. MDCCXIII.

after it is this inſcription, ‘ H. Howard ad vivum pinxit.’ Mr. Howard was no very extraordinary painter, but being an Engliſhman, and the Engliſh being celebrated for portrait-painting, it is imagined that he left behind him one other picture of Corelli, painted by himſelf, or at leaſt a copy of the former; for the buſt on the monument of Corelli in the Rotunda at Rome, does in every reſpect moſt exactly correſpond with the mezzotinto print of Smith.

* It is commonly ſaid here that the Jig in the fifth Sonata in the Opera Quinta, is engraven on Corelli's monument; but it is in the following ſenſe only that this aſſertion is true. The buſt repreſents him, as the print does, with a muſic-paper in his hand, on which are engraven certain muſical notes, which, upon a near inſpection, appear to be a few bars of that fine air.

For many years after his deceaſe, this excellent muſician was commemorated by a ſolemn muſical performance in the Pantheon, on the anniverſary of his death. In the year 1730 an eminent maſter, now living, was preſent at that ſolemnity, who relates that at it the third and the eighth of his Concertos were performed by a numerous band, among whom were many who had been the pupils of the author. He adds, that theſe two pieces were performed in a ſlow, diſtinct, and firm manner, without graces, and juſt as they are wrote; and from hence concludes that this was the manner in which they were played by the author himſelf.

He died poſſeſſed of a ſum of money equal to about ſix thouſand pounds ſterling. He was a paſſionate admirer of pictures *, and lived in an uninterrupted friendſhip with Carlo Cignani and Carlo Marat: theſe two eminent painters were rivals for his favour, and for a ſeries of years preſented him at times with pictures, as well of other maſters as of their own painting. The conſequence hereof was, that Corelli became poſſeſſed of a large and valuable collection of original paintings, all which, together with the ſum abovementioned, he bequeathed to his dear friend and patron Cardinal Ottoboni, who, reſerving the pictures to himſelf, generouſly diſtributed the reſt of the effects among the relations of the teſtator.

Corelli is ſaid to have been remarkable for the mildneſs of his temper and the modeſty of his deportment; the lineaments of his countenance, as repreſented in his portrait, ſeem to beſpeak as much; nevertheleſs he was not inſenſible of the reſpect due to his ſkill and exquiſite performance. Cibber, in the Apology for his Life, page 340, relates that when he was playing a ſolo at Cardinal Ottoboni's, he diſ-

* It may ſerve as an argument to prove the affinity of the ſiſter arts of muſic and painting, that the love of each to an equal degree has in many inſtances centered in the ſame perſon. Mr. Handel, though not a collector, was a lover of pictures, and for many years before his death frequented, for the purpoſe of viewing them, all collections expoſed to ſale: Geminiani, in the latter years of his life, was abſorbed in the love of painting, and once declared to the author of this work, that he loved it better than muſic. Nicholas Laniere, though celebrated as one of the firſt muſicians in his time, by his excellence in painting, has rendered his character ſo ambiguous, that both faculties claim him; and in Mr. Walpole's Anecdotes he ſtands ranked among the painters, and with very good reaſon; his own portrait in the muſic-ſchool at Oxford, painted by himſelf, being a maſterly work. On the other hand, there are inſtances of painters who have been no leſs excellent in the practice of muſic, as were Leonardo da Vinci, Domenichino, and Sir Godfrey Kneller; Guido Reni, and our countryman Mr. Samuel Cooper were famous for their ſkill and performance on the lute.

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covered the Cardinal and another perſon engaged in diſcourſe, upon which he laid down his inſtrument; and being aſked the reaſon, gave for anſwer, that he feared the muſic interrupted converſation. He was cenſured by ſome who were acquainted with him, for his parſimony, upon no better ground than the accuſtomed plainneſs of his garb, and his diſinclination to the uſe of a coach or other carriage. Mr. Handel had remarked theſe two little particulars in his conduct, and would ſometimes, when he ſpoke of him, add, but without a view to depreciate his character, that his ordinary dreſs was black, and his outer garment a plain blue cloak.

That he was a man of humour and pleaſantry may be inferred from the following ſtory, related by Walther, in his account of Nicolas Adam Strunck, violoniſt to Erneſtus Auguſtus, elector of Hanover. This perſon being at Rome, upon his arrival made it his buſineſs to ſee Corelli: upon their firſt interview Strunck gave him to underſtand that he was a muſician; 'What is your inſtrument?' aſked Corelli; 'I can play,' anſwered Strunck, 'upon the harpſichord, 'and a little on the violin, and ſhould eſteem myſelf extremely happy 'might I hear your performance on this latter inſtrument, on which I am informed you excel.' Corelli very politely condeſcended to this requeſt of a ſtranger; he played a ſolo, Strunck accompanied him on the harpſichord, and afterwards played a Toccata, with which Corelli was ſo much taken, that he laid down his inſtrument to admire him. When Strunck had done at the harpſichord, he took up the violin, and began to touch it in a very careleſs manner, upon which Corelli remarked that he had a good bow-hand, and wanted nothing but practice to become a maſter of the inſtrument; at this inſtant Strunck put the violin out of tune, and, applying it to its place, played on it with ſuch dexterity, attempering the diſſonances occaſioned by the miſ-tuning of the inſtrument with ſuch amazing ſkill and dexterity, that Corelli cried out in broken German, 'I am called Arcangelo, a name that in the language 'of my country ſignifies an Archangel; but let me tell you, that 'you, Sir, are an Arch-devil.'

Our obſervations on the works of Corelli may properly enough be claſſed under two heads, that is to ſay, their general hiſtory, and their peculiar character; as to the firſt, it is confidently aſſerted that they were compoſed with great deliberation; that they were reviſed and corrected from time to time; and, finally, ſubmitted to the in-

ſpection of the moſt ſkilful muſicians of the author's time. Of the Sonatas it may be remarked that the firſt and third Operas conſiſt of fugues and ſlow movements, without any intermixture of airs, theſe are termed Sonate da Chieſa, in contradiſtinction to thoſe in the ſecond and fourth operas, which are ſtyled da Camera: the former, we are told by Mattheſon, were uſually played in the churches abroad after divine ſervice; and the whole four operas for many years furniſhed the ſecond muſic before the play at both the theatres in London. The fifth opera conſiſts of thoſe ſolo-ſonatas which the author himſelf was accuſtomed to perform on ſpecial occaſions; there is one edition of them in two diſtinct parts, viz. one for the violin, and the other for the violoncello or harpſichord; and another with the graces to the adagio movements, which ſome have ſuſpected to be ſpurious, but they are in one of the Amſterdam editions; and to obviate a doubt of their genuineneſs, the publiſher, Eſtienne Roger, has, in one of his printed catalogues, ſignified that the original copy of them, as alſo ſome letters of the author on the ſubject, were open to the inſpection of the curious at his ſhop. The laſt of the twelve is a ſet of diviſions, twenty-four in number, on a favourite air, known in England by the name of Farinell's Ground*, and is called by Corelli, Follia. The twelfth Sonata of Vivaldi's Opera Prima is a praxis on the ſame melody.

So much for the general hiſtory of his works; as to their peculiar character, it may be ſaid that to enumerate the various excellencies of this great maſter would require a particular examen of his ſeveral compoſitions; of his Sonatas Mattheſon remarks, that there is more art and contrivance in them than in his Overtures, i. e. his Concertos; but in this he certainly is miſtaken. The firſt opera is but an eſſay towards that perfection to which he afterwards arrived; there is but little art and leſs invention in it; the third, eighth, and ninth Sonatas therein contained are almoſt the only ones in practice. The ſecond opera carries with it the evidences of a genius matured by exerciſe: the ſecond, the fifth, the eighth, and the eleventh Sonatas are both learned and elegant. The third opera is the moſt elaborate of the four, as abounding in fugues. The firſt, the fourth, the ſixth, and the ninth Sonatas of this opera are the moſt diſtinguiſhed; the latter has drawn tears

* This ground was compoſed by Farinelli, uncle of the famous ſinger Carlo Broſchi Farinelli, and componiſt, violiniſt, and concert-maſter at Hanover about the year 1684. He was enobled by the king of Denmark, and was by king George I. appointed his reſident at Venice.

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from many an eye; but the whole is ſo excellent, that, excluſive of mere fancy, there is ſcarce any motive for preference. The fourth opera is, in its kind, equal to the former two; the ſecond and eleventh Sonatas excite a melancholy, ſoothing and of the moſt pathetic kind. The third, ſixth, and tenth are gay and lively in an eminent degree; they do not provoke mirth, but they inſpire chearfulneſs, gaiety, and every ſpecies of good humour ſhort of it. Of his Solos, the ſecond, the third, the fifth, and the ſixth are admirable; as are the ninth, the tenth, and, for the elegant ſweetneſs of the ſecond movement, the eleventh. A very good muſician, Giorgio Antoniotti, has remarked of the fugue in the firſt, that the melody of the ſubject is but indifferent *, but every one muſt own that the ſubject itſelf is well ſuſtained.

The ſixth opera, though compoſed at a time when the faculties of the author might be ſuppoſed to have been on the decline, affords the ſtrongeſt proof of the contrary; nothing can exceed in dignity and majeſty the opening of the firſt Concerto, nor, for its plaintive ſweetneſs, the whole of the third. And he muſt have no ears, nor feeling of the power of harmony, or the effects of modulation, who can liſten to the eighth without rapture †.

The compoſitions of Corelli are celebrated for the harmony reſulting from the union of all the parts; but the fineneſs of the airs is another diſtinguiſhing characteriſtic of them: the Allemand in the tenth Solo is as remarkable for ſpirit and force, as that in the eleventh is for its enchanting delicacy: his Jigs are in a ſtyle peculiarly his own; and that in the fifth Solo was never equalled. In the Gavot-movements in the ſecond and fourth operas, the melody is diſtributed with great judgment among the ſeveral parts. In his minuets alone he ſeems to fail; Bononcini, Mr. Handel, and Giuſeppe Martini have excelled him in this kind of air.

It is ſaid there is in every nation a ſtyle both in ſpeaking and writing, which never becomes obſolete; a certain mode of phraſeology, ſo conſonant and congenial to the analogy and principles of its reſpective language, as to remain ſettled and unaltered ‡. This, but

* In a treatiſe intitled L'Arte Armonica, publiſhed at London in 1760, page 95.

† This concerto was compoſed on occaſion of a ſolemnity peculiar to the Romiſh church, the celebration of the Nativity; the printed copies having this advertiſement, 'Fatto per 'la Notte di Natale.'

‡ Dr. Sam. Johnſon's preface to his edition of Shakeſpeare.

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with much greater latitude, may be ſaid of muſic; and accordingly it may be obſerved of the compoſitions of Corelli, not only that they are equally intelligible to the learned and unlearned, but that the impreſſions made by them have been found to be as durable as general. His muſic is the language of nature; and for a ſeries of years all that heard it became ſenſible of its effects; of this there cannot be a ſtronger proof than that, amidſt all the innovations which the love of change had introduced, it continued to be performed, and was heard with delight in churches, in theatres, at public ſolemnities and feſtivities in all the cities of Europe for near forty years. Men remembered, and would refer to paſſages in it as to a claſſic author; and even at this day the maſters of the ſcience, of whom it muſt be obſerved, that though their ſtudies are regulated by the taſte of the public, yet have they a taſte of their own, do not heſitate to pronounce of the compoſitions of Corelli, that, of fine harmony and elegant modulation, they are the moſt perfect examplars.

The natural and familiar ſtyle of Corelli's muſic, and that ſimplicity, which is one of its characteriſtics, betrayed many into an opinion that it was eaſily to be imitated; and whoever conſiders that from harmonies ſuch as his are, a rule or canon might be drawn that would give to any muſic, compoſed in conformity to it, a ſimilar appearance, would entertain the ſame notion; but the experiment has been made, and has failed. Ravenſcroft profeſſed to imitate Corelli in thoſe Sonatas which Roger publiſhed, and hoped to make the world believe were ſome of the earlieſt of his works. The airs of Albinoni, Torelli, Giuſeppe Valentini, and Maſcitti, eſpecially the Allemands, Courants, and Jigs, ſeem to have been caſt in Corelli's mould; and an Engliſhman, named James Sherard, an apothecary by profeſſion *, compoſed two operas of Sonatas, which an ordinary judge, not knowing that they were the work of another, might miſtake for compoſitions of this great maſter.

Alessandro Scarlatti of Naples, and a Cavaliero, a moſt voluminous compoſer, is celebrated as having perfected the theatric ſtyle. It is ſaid that he compoſed near an hundred operas; and ora-

* This perſon lived in Crutched-Friars, London; he was the brother of Dr. Sherard the botaniſt, author of the Hortus Elthamenſis. The Sonatas of Sherard were printed at Amſterdam, and publiſhed by Eſtienne Roger.

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torios, ſerenatas, and cantatas to an incredible number; and farther, that his invention was ſo fertile, and his application ſo intenſe, that his copyiſt was not able to write ſo faſt as he compoſed. Of his numerous compoſitions we know of but two works in print, viz. 'Cantate à una e due Voci,' and 'Motetti à una, due, tre, e quattro 'Voci con Violini*.' He is ſaid to have firſt introduced into his airs, accompanyments for the violin, and ſymphonies, which both enrich the melody, and give relief to the ſinger. He had a ſon named Domenico, who was formerly chapel-maſter in ſome church of Rome, but, in the year 1728, was taken into the ſervice of the king of Portugal, who it is ſaid, upon his arrival at Liſbon, to defray the expence of his journey, preſented him with two thouſand dollars, ſince which time he has applied himſelf to the compoſition of leſſons for the harpſichord, of which there are a great number in print.

Tomaso Albiñoni, a Venetian, was originally a maker of cards, but having an early propenſity to muſic, and having been taught the violin in his youth, he became not only an excellent performer on that inſtrument, but alſo an eminent compoſer. The titles of ſuch of his works as are in print, may be ſeen in the Dutch Catalogues; they conſiſt ſolely of muſic for inſtruments, viz. Concertos and Sonatas for Violins, and Cantate da Camera, and a Collection of Airs, entitled 'Balletti à tre, due Violini e Violoncello col Baſſo da Tomaſo 'Albinoni, Dilettante Veneto, Opera terza,' which were ſundry times printed, and at length became ſo familiar in England, that many of the common fidlers were able to play them. In the year 1690 we find him aſſociated with Gaſparini, mentioned in the next article, in the compoſition of an opera called Engelberta, performed at the theatre di San Caſſiano at Venice. Albinoni was living about the year 1725,

* An opera of his, entitled Pyrrhus and Demetrius, was tranſlated into Engliſh, and, with ſome additional airs and an overture, byNicolini Haym, was performed at the Haymarket theatre in 1708, and printed with both the Italian and Engliſh words. The original opera was performed with univerſal applauſe at Rome, Naples, and other places, and is ſaid to be the fineſt in its kind of all Scarlatti's works.

In the Engliſh opera the airs of Haym are diſtinguiſhed from thoſe of Scarlatti by their ſuperior excellence; and alſo by this circumſtance, that the latter have the Italian printed under the Engliſh words. The air 'Vieni o Sonno,' is celebrated as divine; and that of 'Veder parmi un ombra nera,' as alſo another not printed, are, in the opinion of a very good judge, who was living at the time of the performance, two of the moſt maſterly airs that were ever compoſed for the theatre. See a Compariſon between the French and Italian Muſic and Operas, tranſlated from the French, with remarks. Page 15, in not. and page 75.

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and was known to a perſon who furniſhed the above facts concerning him.

FRANCESCO GASPARINI, born at Lucca about the year 1650, Accademico filarmonico, and director of the choir in the hoſpital della Pietà at Venice, was one of the fineſt vocal compoſers of the laſt century. He excelled equally in the compoſition of chamber and theatrical muſic, his Cantatas being eſteemed among the fineſt of the kind ever publiſhed; and his operas, of which he compoſed a great number, are ſcarcely exceeded by thoſe of Scarlatti. An opera of his, entitled Merope, was performed in Italy, not ſo long ago as to be beyond the remembrance of a very able muſician lately deceaſed, who relates that he was preſent at the repreſentation of it, and that one recitative without inſtruments, ſung by Merope and her ſon, produced a general effuſion of tears from a crouded aſſembly of auditors. He joined with Albinoni in the compoſition of an opera entitled Engelberta, mentioned in the preceding article, and was living at Rome in the year 1723, as appears by a letter of his writing, prefixed to the Pſalms of Marcello, in anſwer to one of the author. The works of Gaſparini in print are, Cantate da Camera à Voce ſola, printed at Lucca in 1697; and a treatiſe, publiſhed at Venice in 1708, entitled L'Armonico Prattico al Cimbalo, regole per ben ſuonare il baſſo.

It is needleſs to obſerve upon the foregoing deduction of facts, that muſic was arrived at a great degree of perfection towards the end of the laſt century; and it muſt appear from the accounts already given in the courſe of this work, of eminent profeſſors in different ages, and of various countries, that the ſcience owes much of the perfection to which it has been brought, to the Italians and Germans. In what degree the Engliſh contributed to its improvement, can only be judged of by their works, and the ſuffrages of thoſe writers, and, among others, Eraſmus, who have borne teſtimony to the general diſpoſition of the people of this country to favour the practice of it; to which may be added one farther teſtimony, viz. the declaration of Lewis XIV. in his grant to Lully, before inſerted, wherein he recites that he had granted to Perrin licence to eſtabliſh academies of muſic, in which ſhould be ſung theatrical dramas, 'comme il ſe pratique en Italie, en Allemagne, & 'en Angleterre;' from whence it ſeems that, in the opinion of the French in the year 1669, the dramatic muſic of the Engliſh was of ſuch a kind as to be at leaſt worthy of imitation, and that by a people

ple who were endeavouring to form a taſte after the pureſt models of perfection.

This conſideration, as alſo another, to wit, that the ſucceſſion of Engliſh muſicians, has, in this work, hitherto been continued down no further than to about the middle of the laſt century, makes it neceſſary to recur ſome years backward, and to take a view of the ſtate of muſic in that gloomy period, during which a ſullen abſtinence from innocent and elegant delights, was looked upon as conducive to the glory of God and the intereſts of religion; and this naturally leads us to the hiſtory of the theatre, which will be found to involve in it, at leaſt for a conſiderable number of years, the hiſtory of muſic alſo.

CHAP. V.

THE intelligent reader need not be told, that during the time of the uſurpation ſtage plays were an abomination; the firſt writer who endeavoured to poſſeſs the world with the belief that theatrical entertainments were inconſiſtent with the purity of the chriſtian religion, was one Stephen Goſſon, rector of St. Botolph's without Biſhopſgate, a man of wit and learning, who himſelf had wrote ſome few things for the ſtage, but falling in with the principles of the puritans, he changed the courſe of his ſtudies, and became a bitter enemy to plays, players, and pipers, by whom he means muſicians in general, as appears by a little book publiſhed by him in 1579, intitled 'The School of Abuſe, containing a pleſaunt inuective againſt poets, 'pipers, plaiers, jeſters, and ſuch like catterpillers, of a common 'welth; ſetting up the flagge of defiance to their miſchieuous exer- 'ciſe, and ouerthrowing their bulwarkes by prophane writers, natural 'reaſon, and common experience.'

Goſſon's book notwithſtanding the ſeverity of the ſatire, is in truth what he calls it, a pleaſant invective, for it abounds with wit and humour, and exhibits a very lively picture of the manners of the age in which it was written. The author ſoon after publiſhed a ſmall tract, entitled, 'Plays confuted in fiue Actions, prouing, that they 'are not to be ſuffered in a chriſtian common weale; by the waye, 'both the cauils of Thomas Lodge *, and the Play of Playes, written 'in their defence, and other objections of players frendes are truely

* Dr. Lodge, the author of ſundry paſtoral poems in England's Helicon, and other elegant compoſitions.

ſet downe, and directly aunſwered,' wherein are ſeveral ſevere reflections, as well on muſicians, as on the authors and frequenters of ſtage entertainments.

The quarrel which Goſſon had commenced againſt plays and players, was proſecuted with all the malevolence that fanaticiſm could ſuggeſt, by that hot-brained zealot William Prynne, in his book entitled 'Hiſtrio-Maſtix, the Players Scourge, or Actors Tragædie, in which it is pretended to be evidenced, that ſtage playes, (the very pompes of the divell, which we renounce in baptiſme, if we believe the fathers) are ſinfull, heatheniſh, lewde, ungodly ſpectacles, and moſt pernicious corruptions; condemned in all ages as intolerable miſchiefes to churches, to republickes, to the manners, mindes, and ſoules of men. And that the profeſſion of play-poets, of ſtage players, together with the penning, acting, and frequenting of ſtage players are unlawfull, infamous, and miſbecoming chriſtians. All pretences to the contrary are here likewiſe fully anſwered, and the unlawfulnes of acting of beholding academicall enterludes briefly diſcuſſed, beſides ſundry other particulars concerning dancing, dicing, health-drinking, &c.'*

The proſecution of Prynne for publiſhing this book and the conſequences of it, are well known to every perſon converſant with Engliſh hiſtory; but the effects it wrought upon the minds of the people in general, were ſuch as put a total ſtop to ſtage exhibitions of every kind. The public could but ill brook the total interdiction of dramatic repreſentations, which, under proper regulations might, and indeed have been rendered ſubſervient to the purpoſes of morality; and the diſſatisfaction that was expreſſed on this occaſion ſuggeſted to Sir William Davenant, the thought of an entertainment reſembling the Italian opera, in which he was encouraged by no leſs a perſon than the famous Sir John Maynard, Serjeant at Law, and ſeveral citizens. That this entertainment was in the Italian language, though Wood calls it an Italian opera, is much to be doubted; but whatever it was, it was performed at Rutland Houſe, in Charterhouſe-Yard or Square, on the 23d day of May, 1656†. It is highly probable, it was no other than that drama publiſhed among Sir Wil-

* It is pretended that Prynne meant by this book, to libel Queen Henrietta Maria, the conſort of Charles I. who, about the time of its publication, had acted a part in a paſtoral at Somerſet Houſe; but Whitelock aſſerts, that it was not publiſhed till ſix weeks after. See his Memorials and Athen. Oxon. 434.

† Athen. Oxon. vol. II. col. 412.

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liam Davenant's Works, page 341, entitled, the Firſt day's Entertainment at Rutland Houſe, declamations and muſic, after the manner of the ancients, and if ſo, it had not the leaſt claim to the title of an opera. It conſiſts of ſeveral orations in proſe, intermixed with vocal and inſtrumental muſic, which in a note at the end, we are told, was compoſed by Dr. Charles Coleman, Mr. Henry Lawes, and Mr. George Hudſon.

Wood ſays, that this opera, as he calls it, was afterwards tranſlated to the Cockpit in Drury Lane, and delighting the eye and ear extremely well, was much frequented for many years.

But notwithſtanding theſe attempts in its favour, the forbidding the uſe of the liturgy, and the reſtraints on the ſtage, amounted in effect, to a proſcription of muſic from the metropolis, and drove the profeſſors of it to ſeek protection where they were moſt likely to find it. It will eaſily be conceived, that the prohibition of cathedral ſervice left a great number of muſicians, as namely, organiſts, minor canons, lay-clerks, and other perſons attendant on choirs, without employment; and the gloomy and ſullen temper of the times, together with the frequent hoſtilities that were carried on in different parts of the kingdom, during the uſurpation, had driven muſic to a great degree out of private families. The only place which theſe men could, as to an aſylum, reſort, was to Oxford, whither the King had retired; there went with him thither, Dr. Wilſon, one of the Gentlemen of his chapel, and he had an organiſt with him named George Jeffries; theſe and a few others, with the aſſiſtance of the Univerſity people, made a ſtand againſt the perſecution of the times; choral ſervice was performed there after a very homely faſhion, and concerts of vocal and inſtrumental muſic were ſometimes had in the rooms of the Gentlemen of the Univerſity for the entertainment of each other. But this laſted only till the ſurrender of the garriſon in 1646, when the King was obliged to leave the place; however, the ſpirit that had been excited in favour of muſic during his reſidence there, and the continuance of Dr. Wilſon in the Univerſity, who was profeſſor, and a man of a chearful diſpoſition, contributed to an aſſociation of Gentlemen of the Univerſity, with the muſicians of the place, and theſe together eſtabliſhed a weekly concert. The place of greateſt reſort for this purpoſe was the houſe of one William Ellis, formerly organiſt of Eton College, and, at the time now ſpoken of, organiſt of St. John's. Of this meeting, and of the perſons who frequented it Wood gives a very particular account in his life, publiſhed by

'e vero Orfeo de noſtri tempi *.' It does not however appear that he had attained to a power of execution in any degree comparable to that of later profeſſors; and it may well be ſuppoſed that the juſt and rational notions which he entertained of the inſtrument, and of the end and deſign of muſic in general, aided by his own good ſenſe, reſtrained him from thoſe extravagances, which have no other tendency than to diſguſt the judicious, and excite the admiration of the ignorant. The ſtyle of his performance was learned, elegant, and pathetic, and his tone firm and even: Mr. Geminiani, who was well acquainted with and had ſtudied it, was uſed to reſemble it to a ſweet trumpet. A perſon who had heard him perform ſays that whilſt he was playing on the violin, it was uſual for his countenance to be diſtorted, his eyes to become as red as fire, and his eye-balls to roll as in an agony.

About the year 1690 the opera was in great perfection at Rome; Paſquini was the great dramatic compoſer: Mattheſon infers the excellence of this entertainment from this circumſtance, that Paſquini, Corelli, and Gaetani were performers in the Roman orcheſtra at the ſame time, the firſt being at the harpſichord, the ſecond at the head of the band, and the latter performing on the lute.

While he was thus engaged at Rome, Corelli was highly favoured by that great patron of poetry and muſic, Cardinal Ottoboni. Creſcembini ſays that he regulated the muſical academy held at the palace of his eminence every Monday afternoon. Here it was that Mr. Handel became acquainted with him; and in this academy a Serenata of Mr. Handel, entitled Il Trionfo del Tempo, was performed, the overture to which was in a ſtyle ſo new and ſingular, that Corelli was confounded in his firſt attempt to play it.†

The merits of Corelli as a performer were ſufficient to attract the patronage of the great, and to ſilence, as indeed they did, all compe-

* L'Armonico Prattico al Cembalo, cap. vii. This appellation ſeems to have been generally given him, and is recognized in the following verſes under the prints of him:

'Liquiſſe Infernas jam credimus Orphea Sedes
'Et terras habitare, hujus ſub imagine formæ
'Divinus patet ipſe Orpheus, dum numine dignâ
'Arte modos fingit, vel chordas mulcet, utramque
'Agnoſcit laudem, meritoſque Britannus honores.'

† This Serenata, tranſlated into Engliſh, and entitled The Triumph of Time and Truth was performed at London in 1751. The overture is in the printed collection of Mr. Handel's overtures., and it is conjectured, that the firſt movement was what appeared difficult to Corelli.

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tition; but the remembrance of these is at this day absorbed in the contemplation of his excellencies as a musician at large, as the author of new and original harmonies, and the father of a style not less noble and grand, than elegant and pathetic.

The works of Corelli are solely compositions for instruments, and consist of six operas *, entitled as follows:

Suonate a trè, due Violini, e Violone, col Basso per l' Organo. Opera prima.

Sonate da Camera a trè, doi Violini, e Violone ò Cimbalo. Opera Seconda.

Suonate a trè, doi Violini, e Violone, ò Arcileuto col Basso per l' Organo. Opera Terza.

Suonate da Camera a trè, doi Violini, e Violone ò Cimbalo. Opera Quarta.

Sonate à Violino e Violone ò Cembalo. Opera Quinta, Parte Prima: Parte Seconda, Preludii, Allemande, Correnti, Ghighe, Sarabande Gavotte, e Follia. This work was first published at Rome, with a dedication by the author to Sophia Charlotta, electress of Brandenburg, dated the first day of January, 1700.

Concerti Grossi con duoi Violini e Violoncello di Concertino obligati e duoi altri Violini, Viola e Basso di Concerto Grosso ad arbitrio che si potranno radoppiare †.

The four operas of Sonatas were published, as they were completed, at different times; the first edition of the first opera has escaped a diligent search, but those of the second, third, and fourth

* There are two collections of Sonatas, printed at Amsterdam, not included in the above enumeration, the one entitled 'Sonate a trè, doi Violini e Basso per il Cimbalo, 'si crede che Siano State Composte di Arcangelo Corelli auanti le sue altre Opere, Opera 'Settima. Stampate à Spesa di Michele Carlo Le Cene;' the other 'Sonate a trè, due 'Violini col Basso per l' Organo di Arcangelo Corelli di Fusignano, Ouvrage posthume,' published by Estienne Roger and the above Le Cene. Of the authenticity of the posthumous work there is not the least evidence; and as to the Opera Settima, there is the fullest to prove it the work of another. In short, these Sonatas, in the title-page whereof the reader is told that they are believed to have been composed by Arcangelo Corelli before his other works, are no other than nine of twelve Sonatas for two violins and a bass, composed by a countryman of ours resident in Italy, and which were published with this title, 'Sonate a trè, doi Violini Violone, ó Arcileuto col Basso per l' Organo. Dedicate all' 'Altezza Serenissima di Ferdinando III. Gran Prencipe di Toscana. Da Giovanni Ra-'venscroft, alias Rederi, Inglese, Opera Prima. In Roma, per il Mascardi, 1695.

There is extant also in the book entitled the Division Violin, part II. a Solo in the key of G, with the lesser third, said to be of Corelli, but it wants authority.

† Of this species of musical composition we are told that Giuseppe Torelli, of Bologna was the inventor.

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have been recovered: the ſecond Opera, printed at Rome in 1685, is dedicated to Cardinal Panfilio; the third, printed at Bologna in 1690, to Francis II. duke of Modena; the fourth, alſo printed at Bologna, in 1694, to Cardinal Ottoboni, in whoſe palace at Rome the author then reſided 'col ſpetioſa carattere d' attuale ſervitore' of his eminence, as the dedication expreſſes it. Theſe early editions, and alſo the ſubſequent ones publiſhed at Antwerp, were printed on the old lozenge-headed note, with the quavers and ſemiquavers disjoined from each other, forming a very obſcure and illegible character *.

About the year 1720 Eſtienne Roger of Amſterdam printed a fine edition of the four Operas of Sonatas, ſtamped on copper, in the ſame character with the reſt of his numerous publications.

Of the Concertos, the firſt edition is that beautiful one printed at Amſterdam for Eſtienne Roger and Michael Charles Le Cene, with a frontiſpiece before it, deſigned by Franceſco Treviſani, of a muſe playing on and ſinging to the lute.† The dedication of this work to John William, Prince Palatine of the Rhine, bears date at Rome the third day of December, 1712.

During the reſidence of Corelli at Rome, beſides thoſe of his own country, many perſons were ambitious of becoming his diſciples, and learning the practice on the violin from the greateſt maſter of that inſtrument the world had then heard of. Of theſe it is ſaid the late Lord Edgecumbe was one; and that the fine mezzotinto print of Corelli by Smith, was ſcraped from a picture painted by Mr. Hugh Howard at Rome for that nobleman ‡.

* Of the Antwerp editions the following only have come to hand, Opera Prima Nuovamente Riſtampata. In Anverſa Stampato in Caſa di Henrico Aertſſens al Monte Parnaſſo, anno 1688. Opera Terza Nuovamente Riſtampata, by the ſame perſon, 1691. But ſuch was the parſimony of the printers of theſe ſubſequent editions, that the dedications are omitted, which might have aſcertained the time of the firſt publication of each Opera, and poſſibly furniſhed ſome particulars reſpecting the author, as that to the original edition of the fourth does, whereby we are informed that Corelli was a domeſtic of Cardinal Ottoboni, that the work which it precedes was compoſed in his palace, and that the pieces contained in it were frequently performed in the academy there held.

The Italian and Flemiſh editions were ſo little fit for uſe, that the demand for Corelli's works being very great in England, many perſons acquired a ſubſiſtence by copying in writing the Sonatas of Corelli in a legible character; in particular Mr. Thomas Shuttleworth, a teacher of muſic, and who was living in Spitalfields in the year 1738, by his induſtry in this practice was enabled to bring up a numerous family.

† For want of attention in the engraver, the print is the reverſe of the painting, and the muſe is made to finger the inſtrument with her left hand.

‡ This picture was painted between 1697 and 1700, for in that interval it appears that Mr. Howard was abroad. Anecdotes of Painting in England by Mr. Horace Walpole, vol. III. page 144. That Corelli ſat to Mr. Howard for it is certain, for in the print after

Corelli died at Rome about ſix weeks after the publication of his Opera Seſta, that is to ſay, on the eighteenth day of January, 1713, and was buried in the church of the Rotunda, otherwiſe called the Pantheon, in the firſt chapel on the left hand of the entrance. Over the place of his interment is a ſepulchral monument to his honour, with a marble buſt thereon, erected at the expence of Philip William, Count Palatine of the Rhine, under the care and direction of Cardinal Ottoboni *. The following is the inſcription thereon:

D. O. M.
ARCANGELO CORRELLIO A FUSIGNANO
PHILIPPI WILLELMI COMITIS PALATINI RHENI
S. R. I. PRINCIPIS AC ELECTORIS
BENEFICENTIA
MARCHIONIS DE LADENSBURG
QUOD EXIMIIS ANIMI DOTIBUS
ET INCOMPARABILI IN MUSICIS MODULIS PERITIA
SUMMIS PONTIFICIBUS APPRIME CARUS
ITALIÆ ATQUE EXTERIS NATIONIBUS ADMIRATIONI FUERIT
INDULGENTE CLEMENTE XI. P. O. M.
PETRUS CARDINALIS OTTOBONUS S. R. E. VIC. CAN.
ET GALLIARUM PROTECTOR
LIIRISTE CELEBERRIMO
INTER FAMILIARES SUOS JAM DIU ADSCITO
EJUS NOMEN IMMORTALITATI COMMENDATURUS
M. P. C.
VIXIT ANNOS LIX. MENS. X. DIES XX.
OBIIT IV. ID. JANUARII ANNO SAL. MDCCXIII.

after it is this inſcription, 'H. Howard ad vivum pinxit.' Mr. Howard was no very extraordinary painter, but being an Engliſhman, and the Engliſh being celebrated for portrait-painting, it is imagined that he left behind him one other picture of Corelli, painted by himſelf, or at leaſt a copy of the former; for the buſt on the monument of Corelli in the Rotunda at Rome, does in every reſpect moſt exactly correſpond with the mezzotinto print of Smith.

* It is commonly ſaid here that the Jig in the fifth Sonata in the Opera Quinta, is engraven on Corelli's monument; but it is in the following ſenſe only that this aſſertion is true. The buſt repreſents him, as the print does, with a muſic-paper in his hand, on which are engraven certain muſical notes, which, upon a near inſpection, appear to be a few bars of that fine air.

For many years after his deceaſe, this excellent muſician was commemorated by a ſolemn muſical performance in the Pantheon, on the anniverſary of his death. In the year 1730 an eminent maſter, now living, was preſent at that ſolemnity, who relates that at it the third and the eighth of his Concertos were performed by a numerous band, among whom were many who had been the pupils of the author. He adds, that theſe two pieces were performed in a ſlow, diſtinct, and firm manner, without graces, and juſt as they are wrote; and from hence concludes that this was the manner in which they were played by the author himſelf.

He died poſſeſſed of a ſum of money equal to about ſix thouſand pounds ſterling. He was a paſſionate admirer of pictures *, and lived in an uninterrupted friendſhip with Carlo Cignani and Carlo Marat: theſe two eminent painters were rivals for his favour, and for a ſeries of years preſented him at times with pictures, as well of other maſters as of their own painting. The conſequence hereof was, that Corelli became poſſeſſed of a large and valuable collection of original paintings, all which, together with the ſum abovementioned, he bequeathed to his dear friend and patron Cardinal Ottoboni, who, reſerving the pictures to himſelf, generouſly diſtributed the reſt of the effects among the relations of the teſtator.

Corelli is ſaid to have been remarkable for the mildneſs of his temper and the modeſty of his deportment; the lineaments of his countenance, as repreſented in his portrait, ſeem to beſpeak as much; nevertheleſs he was not inſenſible of the reſpect due to his ſkill and exquiſite performance. Cibber, in the Apology for his Life, page 340, relates that when he was playing a ſolo at Cardinal Ottoboni's, he diſ-

* It may ſerve as an argument to prove the affinity of the ſiſter arts of muſic and painting, that the love of each to an equal degree has in many inſtances centered in the ſame perſon. Mr. Handel, though not a collector, was a lover of pictures, and for many years before his death frequented, for the purpoſe of viewing them, all collections expoſed to ſale: Geminiani, in the latter years of his life, was abſorbed in the love of painting, and once declared to the author of this work, that he loved it better than muſic. Nicholas Laniere, though celebrated as one of the firſt muſicians in his time, by his excellence in painting, has rendered his character ſo ambiguous, that both faculties claim him; and in Mr. Walpole's Anecdotes he ſtands ranked among the painters, and with very good reaſon; his own portrait in the muſic-ſchool at Oxford, painted by himſelf, being a maſterly work. On the other hand, there are inſtances of painters who have been no leſs excellent in the practice of muſic, as were Leonardo da Vinci, Domenichino, and Sir Godfrey Kneller; Guido Reni, and our countryman Mr. Samuel Cooper were famous for their ſkill and performance on the lute.

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covered the Cardinal and another perſon engaged in diſcourſe, upon which he laid down his inſtrument; and being aſked the reaſon, gave for anſwer, that he feared the muſic interrupted converſation. He was cenſured by ſome who were acquainted with him, for his parſimony, upon no better ground than the accuſtomed plainneſs of his garb, and his diſinclination to the uſe of a coach or other carriage. Mr. Handel had remarked theſe two little particulars in his conduct, and would ſometimes, when he ſpoke of him, add, but without a view to depreciate his character, that his ordinary dreſs was black, and his outer garment a plain blue cloak.

That he was a man of humour and pleaſantry may be inferred from the following ſtory, related by Walther, in his account of Nicolas Adam Strunck, violoniſt to Erneſtus Auguſtus, elector of Hanover. This perſon being at Rome, upon his arrival made it his buſineſs to ſee Corelli: upon their firſt interview Strunck gave him to underſtand that he was a muſician; 'What is your inſtrument?' aſked Corelli; 'I can play,' anſwered Strunck, 'upon the harpſichord, 'and a little on the violin, and ſhould eſteem myſelf extremely happy 'might I hear your performance on this latter inſtrument, on which I am informed you excel.' Corelli very politely condeſcended to this requeſt of a ſtranger; he played a ſolo, Strunck accompanied him on the harpſichord, and afterwards played a Toccata, with which Corelli was ſo much taken, that he laid down his inſtrument to admire him. When Strunck had done at the harpſichord, he took up the violin, and began to touch it in a very careleſs manner, upon which Corelli remarked that he had a good bow-hand, and wanted nothing but practice to become a maſter of the inſtrument; at this inſtant Strunck put the violin out of tune, and, applying it to its place, played on it with ſuch dexterity, attempering the diſſonances occaſioned by the miſ-tuning of the inſtrument with ſuch amazing ſkill and dexterity, that Corelli cried out in broken German, 'I am called Arcangelo, a name that in the language 'of my country ſignifies an Archangel; but let me tell you, that 'you, Sir, are an Arch-devil.'

Our obſervations on the works of Corelli may properly enough be claſſed under two heads, that is to ſay, their general hiſtory, and their peculiar character; as to the firſt, it is confidently aſſerted that they were compoſed with great deliberation; that they were reviſed and corrected from time to time; and, finally, ſubmitted to the in-

ſpection of the moſt ſkilful muſicians of the author's time. Of the Sonatas it may be remarked that the firſt and third Operas conſiſt of fugues and ſlow movements, without any intermixture of airs, theſe are termed Sonate da Chieſa, in contradiſtinction to thoſe in the ſecond and fourth operas, which are ſtyled da Camera: the former, we are told by Mattheſon, were uſually played in the churches abroad after divine ſervice; and the whole four operas for many years furniſhed the ſecond muſic before the play at both the theatres in London. The fifth opera conſiſts of thoſe ſolo-ſonatas which the author himſelf was accuſtomed to perform on ſpecial occaſions; there is one edition of them in two diſtinct parts, viz. one for the violin, and the other for the violoncello or harpſichord; and another with the graces to the adagio movements, which ſome have ſuſpected to be ſpurious, but they are in one of the Amſterdam editions; and to obviate a doubt of their genuineneſs, the publiſher, Eſtienne Roger, has, in one of his printed catalogues, ſignified that the original copy of them, as alſo ſome letters of the author on the ſubject, were open to the inſpection of the curious at his ſhop. The laſt of the twelve is a ſet of diviſions, twenty-four in number, on a favourite air, known in England by the name of Farinell's Ground*, and is called by Corelli, Follia. The twelfth Sonata of Vivaldi's Opera Prima is a praxis on the ſame melody.

So much for the general hiſtory of his works; as to their peculiar character, it may be ſaid that to enumerate the various excellencies of this great maſter would require a particular examen of his ſeveral compoſitions; of his Sonatas Mattheſon remarks, that there is more art and contrivance in them than in his Overtures, i. e. his Concertos; but in this he certainly is miſtaken. The firſt opera is but an eſſay towards that perfection to which he afterwards arrived; there is but little art and leſs invention in it; the third, eighth, and ninth Sonatas therein contained are almoſt the only ones in practice. The ſecond opera carries with it the evidences of a genius matured by exerciſe: the ſecond, the fifth, the eighth, and the eleventh Sonatas are both learned and elegant. The third opera is the moſt elaborate of the four, as abounding in fugues. The firſt, the fourth, the ſixth, and the ninth Sonatas of this opera are the moſt diſtinguiſhed; the latter has drawn tears

* This ground was compoſed by Farinelli, uncle of the famous ſinger Carlo Broſchi Farinelli, and componiſt, violiniſt, and concert-maſter at Hanover about the year 1684. He was enobled by the king of Denmark, and was by king George I. appointed his reſident at Venice.

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from many an eye; but the whole is ſo excellent, that, excluſive of mere fancy, there is ſcarce any motive for preference. The fourth opera is, in its kind, equal to the former two; the ſecond and eleventh Sonatas excite a melancholy, ſoothing and of the moſt pathetic kind. The third, ſixth, and tenth are gay and lively in an eminent degree; they do not provoke mirth, but they inſpire chearfulneſs, gaiety, and every ſpecies of good humour ſhort of it. Of his Solos, the ſecond, the third, the fifth, and the ſixth are admirable; as are the ninth, the tenth, and, for the elegant ſweetneſs of the ſecond movement, the eleventh. A very good muſician, Giorgio Antoniotti, has remarked of the fugue in the firſt, that the melody of the ſubject is but indifferent *, but every one muſt own that the ſubject itſelf is well ſuſtained.

The ſixth opera, though compoſed at a time when the faculties of the author might be ſuppoſed to have been on the decline, affords the ſtrongeſt proof of the contrary; nothing can exceed in dignity and majeſty the opening of the firſt Concerto, nor, for its plaintive ſweetneſs, the whole of the third. And he muſt have no ears, nor feeling of the power of harmony, or the effects of modulation, who can liſten to the eighth without rapture †.

The compoſitions of Corelli are celebrated for the harmony reſulting from the union of all the parts; but the fineneſs of the airs is another diſtinguiſhing characteriſtic of them: the Allemand in the tenth Solo is as remarkable for ſpirit and force, as that in the eleventh is for its enchanting delicacy: his Jigs are in a ſtyle peculiarly his own; and that in the fifth Solo was never equalled. In the Gavot-movements in the ſecond and fourth operas, the melody is diſtributed with great judgment among the ſeveral parts. In his minuets alone he ſeems to fail; Bononcini, Mr. Handel, and Giuſeppe Martini have excelled him in this kind of air.

It is ſaid there is in every nation a ſtyle both in ſpeaking and writing, which never becomes obſolete; a certain mode of phraſeology, ſo conſonant and congenial to the analogy and principles of its reſpective language, as to remain ſettled and unaltered ‡. This, but

* In a treatiſe intitled L'Arte Armonica, publiſhed at London in 1760, page 95.

† This concerto was compoſed on occaſion of a ſolemnity peculiar to the Romiſh church, the celebration of the Nativity; the printed copies having this advertiſement, 'Fatto per 'la Notte di Natale.'

‡ Dr. Sam. Johnſon's preface to his edition of Shakeſpeare.

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with much greater latitude, may be ſaid of muſic; and accordingly it may be obſerved of the compoſitions of Corelli, not only that they are equally intelligible to the learned and unlearned, but that the impreſſions made by them have been found to be as durable as general. His muſic is the language of nature; and for a ſeries of years all that heard it became ſenſible of its effects; of this there cannot be a ſtronger proof than that, amidſt all the innovations which the love of change had introduced, it continued to be performed, and was heard with delight in churches, in theatres, at public ſolemnities and feſtivities in all the cities of Europe for near forty years. Men remembered, and would refer to paſſages in it as to a claſſic author; and even at this day the maſters of the ſcience, of whom it muſt be obſerved, that though their ſtudies are regulated by the taſte of the public, yet have they a taſte of their own, do not heſitate to pronounce of the compoſitions of Corelli, that, of fine harmony and elegant modulation, they are the moſt perfect examplars.

The natural and familiar ſtyle of Corelli's muſic, and that ſimplicity, which is one of its characteriſtics, betrayed many into an opinion that it was eaſily to be imitated; and whoever conſiders that from harmonies ſuch as his are, a rule or canon might be drawn that would give to any muſic, compoſed in conformity to it, a ſimilar appearance, would entertain the ſame notion; but the experiment has been made, and has failed. Ravenſcroft profeſſed to imitate Corelli in thoſe Sonatas which Roger publiſhed, and hoped to make the world believe were ſome of the earlieſt of his works. The airs of Albinoni, Torelli, Giuſeppe Valentini, and Maſcitti, eſpecially the Allemands, Courants, and Jigs, ſeem to have been caſt in Corelli's mould; and an Engliſhman, named James Sherard, an apothecary by profeſſion *, compoſed two operas of Sonatas, which an ordinary judge, not knowing that they were the work of another, might miſtake for compoſitions of this great maſter.

Alessandro Scarlatti of Naples, and a Cavaliero, a moſt voluminous compoſer, is celebrated as having perfected the theatric ſtyle. It is ſaid that he compoſed near an hundred operas; and ora-

* This perſon lived in Crutched-Friars, London; he was the brother of Dr. Sherard the botaniſt, author of the Hortus Elthamenſis. The Sonatas of Sherard were printed at Amſterdam, and publiſhed by Eſtienne Roger.

torios,

torios, ſerenatas, and cantatas to an incredible number; and farther, that his invention was ſo fertile, and his application ſo intenſe, that his copyiſt was not able to write ſo faſt as he compoſed. Of his numerous compoſitions we know of but two works in print, viz. 'Cantate à una e due Voci,' and 'Motetti à una, due, tre, e quattro 'Voci con Violini *.' He is ſaid to have firſt introduced into his airs, accompanyments for the violin, and ſymphonies, which both enrich the melody, and give relief to the ſinger. He had a ſon named Domenico, who was formerly chapel-maſter in ſome church of Rome, but, in the year 1728, was taken into the ſervice of the king of Portugal, who it is ſaid, upon his arrival at Liſbon, to defray the expence of his journey, preſented him with two thouſand dollars, ſince which time he has applied himſelf to the compoſition of leſſons for the harpſichord, of which there are a great number in print.

Tomaso Albinoni, a Venetian, was originally a maker of cards, but having an early propenſity to muſic, and having been taught the violin in his youth, he became not only an excellent performer on that inſtrument, but alſo an eminent compoſer. The titles of ſuch of his works as are in print, may be ſeen in the Dutch Catalogues; they conſiſt ſolely of muſic for inſtruments, viz. Concertos and Sonatas for Violins, and Cantate da Camera, and a Collection of Airs, entitled 'Balletti à tre, due Violini e Violoncello col Baſſo da Tomaſo 'Albinoni, Dilettante Veneto, Opera terza,' which were ſundry times printed, and at length became ſo familiar in England, that many of the common fidlers were able to play them. In the year 1690 we find him aſſociated with Gaſparini, mentioned in the next article, in the compoſition of an opera called Engelberta, performed at the theatre di San Caſſiano at Venice. Albinoni was living about the year 1725,

* An opera of his, entitled Pyrrhus and Demetrius, was tranſlated into Engliſh, and, with ſome additional airs and an overture, byNicolini Haym, was performed at the Haymarket theatre in 1708, and printed with both the Italian and Engliſh words. The original opera was performed with univerſal applauſe at Rome, Naples, and other places, and is ſaid to be the fineſt in its kind of all Scarlatti's works.

In the Engliſh opera the airs of Haym are diſtinguiſhed from thoſe of Scarlatti by their ſuperior excellence; and alſo by this circumſtance, that the latter have the Italian printed under the Engliſh words. The air 'Vieni o Sonno,' is celebrated as divine; and that of 'Veder parmi un ombra nera,' as alſo another not printed, are, in the opinion of a very good judge, who was living at the time of the performance, two of the moſt maſterly airs that were ever compoſed for the theatre. See a Compariſon between the French and Italian Muſic and Operas, tranſlated from the French, with remarks. Page 15, in not. and page 75.

and

and was known to a perſon who furniſhed the above facts concerning him.

FRANCESCO GASPARINI, born at Lucca about the year 1650, Accademico filarmonico, and director of the choir in the hoſpital della Pietà at Venice, was one of the fineſt vocal compoſers of the laſt century. He excelled equally in the compoſition of chamber and theatrical muſic, his Cantatas being eſteemed among the fineſt of the kind ever publiſhed; and his operas, of which he compoſed a great number, are ſcarcely exceeded by thoſe of Scarlatti. An opera of his, entitled Merope, was performed in Italy, not ſo long ago as to be beyond the remembrance of a very able muſician lately deceaſed, who relates that he was preſent at the repreſentation of it, and that one recitative without inſtruments, ſung by Merope and her ſon, produced a general effuſion of tears from a crouded aſſembly of auditors. He joined with Albinoni in the compoſition of an opera entitled Engelberta, mentioned in the preceding article, and was living at Rome in the year 1723, as appears by a letter of his writing, prefixed to the Pſalms of Marcello, in anſwer to one of the author. The works of Gaſparini in print are, Cantate da Camera à Voce ſola, printed at Lucca in 1697; and a treatiſe, publiſhed at Venice in 1708, entitled L'Armonico Prattico al Cimbalo, regole per ben ſuonare il baſſo.

It is needleſs to obſerve upon the foregoing deduction of facts, that muſic was arrived at a great degree of perfection towards the end of the laſt century; and it muſt appear from the accounts already given in the courſe of this work, of eminent profeſſors in different ages, and of various countries, that the ſcience owes much of the perfection to which it has been brought, to the Italians and Germans. In what degree the Engliſh contributed to its improvement, can only be judged of by their works, and the ſuffrages of thoſe writers, and, among others, Eraſmus, who have borne teſtimony to the general diſpoſition of the people of this country to favour the practice of it; to which may be added one farther teſtimony, viz. the declaration of Lewis XIV. in his grant to Lully, before inſerted, wherein he recites that he had granted to Perrin licence to eſtabliſh academies of muſic, in which ſhould be ſung theatrical dramas, 'comme il ſe pratique en Italie, en Allemagne, & 'en Angleterre;' from whence it ſeems that, in the opinion of the French in the year 1669, the dramatic muſic of the Engliſh was of ſuch a kind as to be at leaſt worthy of imitation, and that by a people

ple who were endeavouring to form a taſte after the pureſt models of perfection.

This conſideration, as alſo another, to wit, that the ſucceſſion of Engliſh muſicians, has, in this work, hitherto been continued down no further than to about the middle of the laſt century, makes it neceſſary to recur ſome years backward, and to take a view of the ſtate of muſic in that gloomy period, during which a ſullen abſtinence from innocent and elegant delights, was looked upon as conducive to the glory of God and the intereſts of religion; and this naturally leads us to the hiſtory of the theatre, which will be found to involve in it, at leaſt for a conſiderable number of years, the hiſtory of muſic alſo.

CHAP. V.

THE intelligent reader need not be told, that during the time of the uſurpation ſtage plays were an abomination; the firſt writer who endeavoured to poſſeſs the world with the belief that theatrical entertainments were inconſiſtent with the purity of the chriſtian religion, was one Stephen Goſſon, rector of St. Botolph's without Biſhopſgate, a man of wit and learning, who himſelf had wrote ſome few things for the ſtage, but falling in with the principles of the puritans, he changed the courſe of his ſtudies, and became a bitter enemy to plays, players, and pipers, by whom he means muſicians in general, as appears by a little book publiſhed by him in 1579, intitled 'The School of Abuſe, containing a pleſaunt inuective againſt poets, 'pipers, plaiers, jeſters, and ſuch like catterpillers, of a common 'welth; ſetting up the flagge of defiance to their miſchieuous exer-'ciſe, and ouerthrowing their bulwarkes by prophane writers, natural 'reaſon, and common experience.'

Goſſon's book notwithſtanding the ſeverity of the ſatire, is in truth what he calls it, a pleaſant invective, for it abounds with wit and humour, and exhibits a very lively picture of the manners of the age in which it was written. The author ſoon after publiſhed a ſmall tract, entitled, 'Plays confuted in fiue Actions, prouing, that they 'are not to be ſuffered in a chriſtian common weale; by the waye, 'both the cauils of Thomas Lodge *, and the Play of Playes, written 'in their defence, and other objections of players frendes are truely

* Dr. Lodge, the author of ſundry paſtoral poems in England's Helicon, and other elegant compoſitions.

ſet downe, and directly aunſwered,' wherein are ſeveral ſevere reflections, as well on muſicians, as on the authors and frequenters of ſtage entertainments.

The quarrel which Goſſon had commenced againſt plays and players, was proſecuted with all the malevolence that fanaticiſm could ſuggeſt, by that hot-brained zealot William Prynne, in his book entitled 'Hiſtrio-Maſtix, the Players Scourge, or Actors Tragædie, in which it is pretended to be evidenced, that ſtage playes, (the very pompes of the divell, which we renounce in baptiſme, if we believe the fathers) are ſinfull, heatheniſh, lewde, ungodly ſpectacles, and moſt pernicious corruptions; condemned in all ages as intolerable miſchiefes to churches, to republickes, to the manners, mindes, and ſoules of men. And that the profeſſion of play-poets, of ſtage players, together with the penning, acting, and frequenting of ſtage players are unlawfull, infamous, and miſbecoming chriſtians. All pretences to the contrary are here likewiſe fully anſwered, and the unlawfulnes of acting of beholding academicall enterludes briefly diſcuſſed, beſides ſundry other particulars concerning dancing, dicing, health-drinking, &c.'*

The proſecution of Prynne for publiſhing this book and the conſequences of it, are well known to every perſon converſant with Engliſh hiſtory; but the effects it wrought upon the minds of the people in general, were ſuch as put a total ſtop to ſtage exhibitions of every kind. The public could but ill brook the total interdiction of dramatic repreſentations, which, under proper regulations might, and indeed have been rendered ſubſervient to the purpoſes of morality; and the diſſatisfaction that was expreſſed on this occaſion ſuggeſted to Sir William Davenant, the thought of an entertainment reſembling the Italian opera, in which he was encouraged by no leſs a perſon than the famous Sir John Maynard, Serjeant at Law, and ſeveral citizens. That this entertainment was in the Italian language, though Wood calls it an Italian opera, is much to be doubted; but whatever it was, it was performed at Rutland Houſe, in Charterhouſe-Yard or Square, on the 23d day of May, 1656†. It is highly probable, it was no other than that drama publiſhed among Sir Wil-

* It is pretended that Prynne meant by this book, to libel Queen Henrietta Maria, the conſort of Charles I. who, about the time of its publication, had acted a part in a paſtoral at Somerſet Houſe; but Whitelock aſſerts, that it was not publiſhed till ſix weeks after. See his Memorials and Athen. Oxon. 434.

† Athen. Oxon. vol. II. col. 412.

liam

liam Davenant's Works, page 341, entitled, the Firſt day's Entertainment at Rutland Houſe, declamations and muſic, after the manner of the ancients, and if ſo, it had not the leaſt claim to the title of an opera. It conſiſts of ſeveral orations in proſe, intermixed with vocal and inſtrumental muſic, which in a note at the end, we are told, was compoſed by Dr. Charles Coleman, Mr. Henry Lawes, and Mr. George Hudſon.

Wood ſays, that this opera, as he calls it, was afterwards tranſlated to the Cockpit in Drury Lane, and delighting the eye and ear extremely well, was much frequented for many years.

But notwithſtanding theſe attempts in its favour, the forbidding the uſe of the liturgy, and the reſtraints on the ſtage, amounted in effect, to a proſcription of muſic from the metropolis, and drove the profeſſors of it to ſeek protection where they were moſt likely to find it. It will eaſily be conceived, that the prohibition of cathedral ſervice left a great number of muſicians, as namely, organiſts, minor canons, lay-clerks, and other perſons attendant on choirs, without employment; and the gloomy and ſullen temper of the times, together with the frequent hoſtilities that were carried on in different parts of the kingdom, during the uſurpation, had driven muſic to a great degree out of private families. The only place which theſe men could, as to an aſylum, reſort, was to Oxford, whither the King had retired; there went with him thither, Dr. Wilſon, one of the Gentlemen of his chapel, and he had an organiſt with him named George Jeffries; theſe and a few others, with the aſſiſtance of the Univerſity people, made a ſtand againſt the perſecution of the times; choral ſervice was performed there after a very homely faſhion, and concerts of vocal and inſtrumental muſic were ſometimes had in the rooms of the Gentlemen of the Univerſity for the entertainment of each other. But this laſted only till the ſurrender of the garriſon in 1646, when the King was obliged to leave the place; however, the ſpirit that had been excited in favour of muſic during his reſidence there, and the continuance of Dr. Wilſon in the Univerſity, who was profeſſor, and a man of a chearful diſpoſition, contributed to an aſſociation of Gentlemen of the Univerſity, with the muſicians of the place, and theſe together eſtabliſhed a weekly concert. The place of greateſt reſort for this purpoſe was the houſe of one William Ellis, formerly organiſt of Eton College, and, at the time now ſpoken of, organiſt of St. John's. Of this meeting, and of the perſons who frequented it Wood gives a very particular account in his life, publiſhed by

Hearne, at the end of his edition of Caii Vindiciæ Antiq. Acad. Oxon. 1730, and again at Oxford in 1772; and in the manuſcript of his in the Aſhmolean Muſeum, mentioned in vol. III. page 258, in not. is the following memoir relating to it.

'After Cathedrals and Organs were put down in the grand Rebel-'lion, he [Ellis] kept up a weekly Meeting in his Houſe oppoſite 'to that Place where the Theatre was afterwards built, which kept 'him and his wife in a comfortable Condition. The Meeting was 'much frequented and many Maſters of Muſick were there, and ſuch 'that had belonged to Choirs, being out of all Employ, and therefore 'the Meeting, as all other Muſick Meetings, did flouriſh; and Muſick, 'eſpecially vocal, being diſcountenanced by the Preſbyterians and 'Independents, becauſe it favoured much the Cathedrals and Epiſco-'pacy, it was the more uſed. But when King Charles was reſtored 'and Epiſcopacy and Cathedrals with it, then did the Meetings de-'cay, eſpecially for this Reaſon, becauſe the Maſters of Muſick were 'called away to Cathedrals and Collegiate Choirs.'

Of the meeting itſelf the following is Wood's account in his own words*.

* Wood may be credited in whatever he relates touching muſic, for he was paſſion-ately fond of it; and was beſides, a good proficient on the violin, as appears by the following extract from his life, page 70. edit. 1772.

'This yeare [1651] A.W. began to exerciſe his natural and inſatiable Genie he had to 'Muſick. He exerciſed his Hand on the Violin, and having a good eare to take any tune at 'firſt hearing, he could quickly draw it out from the Violin, but not with the ſame tuning 'of Strings that others uſed. He wanted Underſtanding, Friends, and Money, to pick 'him out a good Maſter, otherwiſe he might have equal'd in that Inſtrument, and in 'ſinging, any perſon then in the Univerſitie. He had ſome Companions that were muſi-'cal, but they wanted inſtruction as well as he.'

Elſewhere [page 74] he ſays, 'that being taken ill he retired to Caſſington, and there 'learn't to ring on the ſix Bells, then newly put up: and having had from his moſt ten-'der yeares, an extraordinary raviſhing Delight in Muſick, he practiced privately there, 'without the help of an Inſtructer, to play on the Violin. It was then that he ſet and 'tuned his ſtrings in Fourths, and not in Fifths, according to the manner: And having a 'good eare, and being ready to ſing any Tune upon hearing it once or twice, he would play 'them all in ſhort time with the ſaid way of Tuning, which was never knowne before.'

In the year 1653 he put himſelf under the tuition of a maſter, of whom, and his proficiency under him, he gives the following account:

'After he [A. W.] had ſpent the Summer at Caſſington in a loniſh and retir'd condi-'tion, he return'd to Oxon, and being adviſed by ſome perſons, he entertain'd a Maſter 'of Muſick to teach him the uſual way of playing on the Violin, that is, by having every 'String tuned 5 notes lower than the other going before. The Maſter was Charles Grif-'fith, one of the Muſitians belonging to the City of Oxon. whom he thought then to be a 'moſt excellent Artiſt; but when A. W. improv'd himſelf in that Inſtrument, he found 'him not ſo. He gave him 2s. 6d. entrance, and 10s. quarterly. This perſon after 'he had extreamly wondred how he could play ſo many Tunes as he did by Fourths, with-

'out

'By this time, [viz. anno 1656,] A. W. had ſome genuine ſkill in 'Muſick, and frequented the Weekly Meetings of Muſitians in the 'houſe of Will. Ellis, late Organiſt of S. John's Coll. ſituat and being 'in a Houſe, oppoſite to that place whereon the Theater was built. 'The uſual Company that met and performed their parts were (1) 'Joh. Cock, M. A. Fellow of New Coll. by the Authority of the 'Viſitors. He afterwards became Rector of Heyford-Wareyne neare 'Biſter *, and marrying with one of the Woodwards of Woodſtock, 'lived an uncomfortable Life with her. (2) Joh. Jones, M. A. Fellow 'of the ſaid Coll. by the ſame Authority. (3) Georg Croke, M. A. 'Fellow of the ſaid Coll. alſo by the ſame Authority. He was 'afterwards drown'd, with Brome, ſon of Brome Whorwood of 'Halton neare Oxon. in their Paſſage from Hampſhire to the Iſle of 'Wight, 5. Sept. 1657. (4) Joh. Friend, M. A. Fellow alſo of the 'ſaid Houſe, and by the ſame Authority. He died in the Country, *an.* '1658. (5) Georg Stradling, M. A. Fellow of Alls. Coll. an ad-'mirable Lutiniſt, and much reſpected by Wilſon the Profeſſor. (6) 'Ralph Sheldon, Gent. a Rom. Catholick of Steple-Barton in Ox-'fordſhire, at this time living in Halywell neare Oxon. admired for 'his ſmooth and admirable way in playing on the Viol. He died 'in the City of Weſtminſter.....165 , and was buried in the Chancel 'of the Church of S. Martin in the Fields. (7) Thom. Wren, a yon-'ger Son of Matthew Wren, Biſhop of Ely, a Sojournour now in the

'out a Director or Guide, he then tuned his Violin by Fifts, and gave him Inſtructions how 'to proceed, leaving then a Leſſon with him to practice againſt his next coming. Ibid. 76.

'Whereas A. W, had before learned to play on the Violin by the Inſtruction of Charles 'Griffith, and afterwards of Jo. Parker, one of the Univerſitie Muſitians, he was now 'advis'd to entertaine one Will. James, a Dancing-Maſter, by ſome accounted excellent 'for that Inſtrument; and the rather, becauſe it was ſaid, that he had obtained his know-'ledg in Dancing and Muſick in France. He ſpent in all half a yeare with him, and 'gained ſome improvement from him; yet at length he found him not a compleat Maſter 'of his facultie, as Griffith and Parker were not: and, to ſay the Truth, there was yet no 'compleat Maſter in Oxon. for that Inſtrument, becauſe it had not been hitherto uſed 'in Conſort among Gentlemen, only by common Muſitians, who played but two Parts. 'The Gentlemen in privat Meetings, which A. W. frequented, play'd three, four and 'five Parts with Viols, as Treble-Viol, Tenor, Counter-Tenor and Baſs, with an Organ, 'Virginal, or Harpſicon joyn'd with them: and they eſteemed a Violin to be an Inſtrument 'only belonging to a common Fidler, and could not endure, that it ſhould come among 'them, for feare of making their Meetings to be vaine and fidling. But before the Reſto-'ration of K. Ch. 2. and eſpecially after, Viols began to be out of Faſhion, and only Vio-'lins uſed, as Treble-Violin, tenor and Baſs-Violin; and the King, according to the French 'Mode, would have 24 Violins playing before him, while he was at Meales as being 'more airie and briſk than Viols.' Ibid. 96.

* Wood is very licentious in his ſpelling: the place here meant is Biceſter, a market-town in Oxfordſhire.

'houſe

'Houſe of Franc. Bowman, Bookſeller, living in S. Marie's pariſh in 'Oxon. (8) Tho. James, M. A. of Magd. Coll. would be among 'them, but ſeldome played. He had a weekly Meeting in his Cham-'ber at the Coll. practiced much on the Theorbo Lute; and Gervace 'Weſtcote being often with him as an Inſtructor, A. W. would ſom-'times go to their Meeting and play with them.

'The Muſick Maſters, who were now in Oxon. and frequented the 'ſaid Meeting, were (1) Will. Ellis, Bach. of Muſick, owner of the 'Houſe wherein the Meeting was. He alwaies play'd his part either 'on the Organ or Virginal. (2) Dr. Joh. Wilſon, the public Profeſ-'ſor, the beſt at the Lute in all England. He ſomtimes play'd on the 'Lute, but moſtly preſided the Conſort. (3) Curteys, a Luti-'niſt, lately ejected from ſome Choire or Cath. Church. After his 'Majeſtie's Reſtoration he became Gent. or ſinging-man of Ch. 'Church in Oxon. (4) Tho. Jackſon, a Baſs-Violiſt; afterwards one 'of the Choire of S. John's Coll. in Oxon. (5) Edw. Low, Organiſt 'lately of Ch. Church. He play'd only on the Organ; ſo when he 'performed his part Mr. Ellis would take up a Counter-Tenor Viol, 'and play, if any perſon were wanting to performe that part. (6) 'Gervace Littleton *aliâs* Weſtcot, or Weſtcot *aliâs* Littleton *, a 'Violiſt. He was afterwards a ſinging man of S. John's Coll. (7) 'Will. Glexney, who had belonged to a Choire before the Warr. 'He was afterwards a Gent. or ſinging-man of Ch. Ch. He playd 'well upon the Baſs-Viol, and ſomtimes ſung his part. He died 6 'Nov. 1692, aged 79 or thereabouts. (8) - - - - Proctor, a yong 'man and a new Commer. He died ſoon after. * * * * * * * * * 'John Parker, one of the Univerſitie Muſitians, would be ſom-'times among them, but Mr. Low, a proud man, could not en-'dure any common Muſitian to come to the Meeting, much leſs to 'play among them. Among theſe I muſt put Joh. Haſelwood an

* The grandfather of Littleton, the famous lawyer and judge temp. Edw. IV. Thomas de Littleton, took his name from the place of his birth. He had iſſue a daughter Elizabeth, his only child, who was married to Thomas Weſtcote, Eſq. but, as Lord Coke obſerves, 'ſhe being fair, and of a noble ſpirit, and having large poſſeſſions and inheri-'tance, reſolved to continue the honour of her name; and therefore prudently, whilſt it 'was in her power, provided by Weſtcote's aſſent before marriage, that her iſſue inheri-'table ſhould be called by the name of de Littleton.' Pref. to Lord Coke's firſt Inſtitute. And accordingly Littleton is by Camden, in his Britannia, named Thomas Littleton alias Weſtcote. The perſon abovementioned was doubtleſs a deſcendant of this family; and hence it appears how long it was before the Littletons renounced their paternal, in favour of their maternal name, as deeming the latter the more honourable.

'Apo-

'Apothecary, a ſtarch'd formal Cliſterpipe, who uſually play'd on the 'Baſs-Viol, and ſometimes on the Counter-Tenor. He was very conceited 'of his Skil (tho he had but little of it) and therefore would be ever 'and anon ready to take up a Viol before his betters: which being 'obſerved by all, they uſually call'd him *Handlewood*. * * * * * *

'- - - - Proctor died in Halywell, and was buried in the middle 'of the church there. He had been bred up by Mr. Joh. Jenkyns, 'the Mirrour and Wonder of his Age for Muſic, was excellent for 'the Lyra-Viol and Diviſion-Viol, good at the Treble-Viol and 'Treble-Violin, and all comprehended in a man of three or 4 and 'twentie yeares of age. He was much admired at the Meetings, 'and exceedingly pittied by all the faculty for his loſs *.'

The ſtate of muſic in Oxford, the only part of the kingdom in which during this melancholy period it could be ſaid to receive any countenance, is farther related by Wood in the following paſſages contained in his life of himſelf.

'In the latter end of this yeare, 1657, Davis Mell, the moſt emi-'nent Violiniſt of London †, being in Oxon. Peter Pett, Will. Bull, 'Ken. Digby, and others of Allſoules, as alſo A. W. did give him a 'very handſome entertainment in the Taverne cal'd *The Salutation* in 'S. Marie's Pariſh Oxon. own'd by Tho. Wood, ſon of - - - - Wood 'of Oxon. ſomtimes ſervant to the Father of A. W. The Company 'did look upon Mr. Mell to have a prodigious hand on the Violin, 'and they thought that no perſon, as all in London did, could goe 'beyond him. But when Tho. Baltzar, an Outlander, came to Oxon. 'in the next yeare, they had other thoughts of Mr. Mell, who tho 'he play'd farr ſweeter than Baltzar, yet Baltzar's hand was more 'quick, and could run it inſenſibly to the end of the Finger-board ‡.

1658. 'A. W. entertain'd two eminent Muſitians of London, 'nam'd Joh. Gamble and Tho. Pratt, after they had entertain'd him 'with moſt excellent Muſick at the Meeting Houſe of Will. Ellis. 'Gamble had obtain'd a great name among the Muſitians of Oxon. 'for his book before publiſh'd, entit. *Ayres and Dialogues to be ſung to*

* Life of Anthony à Wood, Oxf. 1772, page 88, et ſeq.

† Of this perſon mention is made in the Miſcellanies of John Aubrey, Eſq. under the article Miranda. He is there ſtyled the famous Violiniſt and Clock-maker. The ſtory related by Aubrey is, that a child of his, crookbacked, was cured by the touching or rubbing of a dead hand. In the diary of Wood he is called 'David or Davis Mell the emi-'nent Violiniſt and Clockmaker.' Life of Wood 1772, pag. 108, in nota.

‡ Ibid. page 108.

'*the Theorbo-Lute or Baſs-Viol** ; The other for ſeveral compoſitions ;
'which they played in their conſorts.

'Tho. Baltzar, a Lubecker borne, and the moſt famous Artiſt for
'the Violin that the World had yet produced, was now in Oxon. and
'this day A. W. was with him and Mr. Edw. Low, lately Organiſt
'of Ch. Church, at the Meeting-Houſe of Will. Ellis. A. W. did then
'and there, to his very great aſtoniſhment, heare him play on the Vio-
'lin. He then ſaw him run up his Fingers to the end of the Finger-
'board of the Violin, and run them back inſenſibly, and all with alacrity
'and in very good tune, which he nor any in England ſaw the like be-
'fore. A. W. entertain'd him and Mr. Low with what the Houſe
'could then afford, and afterwards he invited them to the Tavern; but
'they being engag'd to goe to other Company, he could no more heare
'him play or ſee him play at that time. Afterwards he came to one
'of the weekly Meetings at Mr. Ellis's houſe, and he played to the
'wonder of all the Auditory: and exerciſing his Fingers and Inſtru-
'ment ſeveral wayes to the utmoſt of his power, Wilſon thereupon the
'public Profeſſor (the greateſt Judg of Muſick that ever was) did, after
'his humourſome way, ſtoop downe to Baltzar's Feet, to ſee whether
'he had a Huff† on, that is to ſay, to ſee, whether he was a Devil,
'or not, becauſe he acted beyond the parts of a Man ‡.

'About that time it was, that Dr. Joh. Wilkins, Warden of Wad-
'ham Coll. the greateſt Curioſo of his time, invited him and ſome of
'the Muſitians to his Lodgings in that Coll. purpoſely to have a con-
'ſort, and to ſee and heare him play. The Inſtruments and Books
'were carried thither, but none could be perſwaded there to play
'againſt him in Conſort on the Violin. At length the Company per-
'ceiving A. W. ſtanding behind in a corner neare the dore, they
'haled him in among them, and play, forſooth, he muſt againſt him.
'Whereupon he being not able to avoid it, he took up a Violin, and
'behaved himſelf as poor Troylus did againſt Achilles. He was
'abaſh'd at it, yet honour he got by playing with and againſt ſuch a
'grand Maſter as Baltzar was. Mr. Davis Mell was accounted hi-
'therto the beſt for the Violin in England, as I have before told you ;
'but after Baltzar came into England, and ſhew'd his moſt wonder-

* Gamble was one of the playhouſe muſicians, and of king Charles the Second's band : he was a man of conſiderable note in his time. The words of the above Ayres and Dialogues are ſuppoſed to have been written by Mr. Stanley, author of the Hiſtory of Philoſophy. Vide ante, page 63.

† i. e. a hoof.

‡ Life of Wood, page 111.

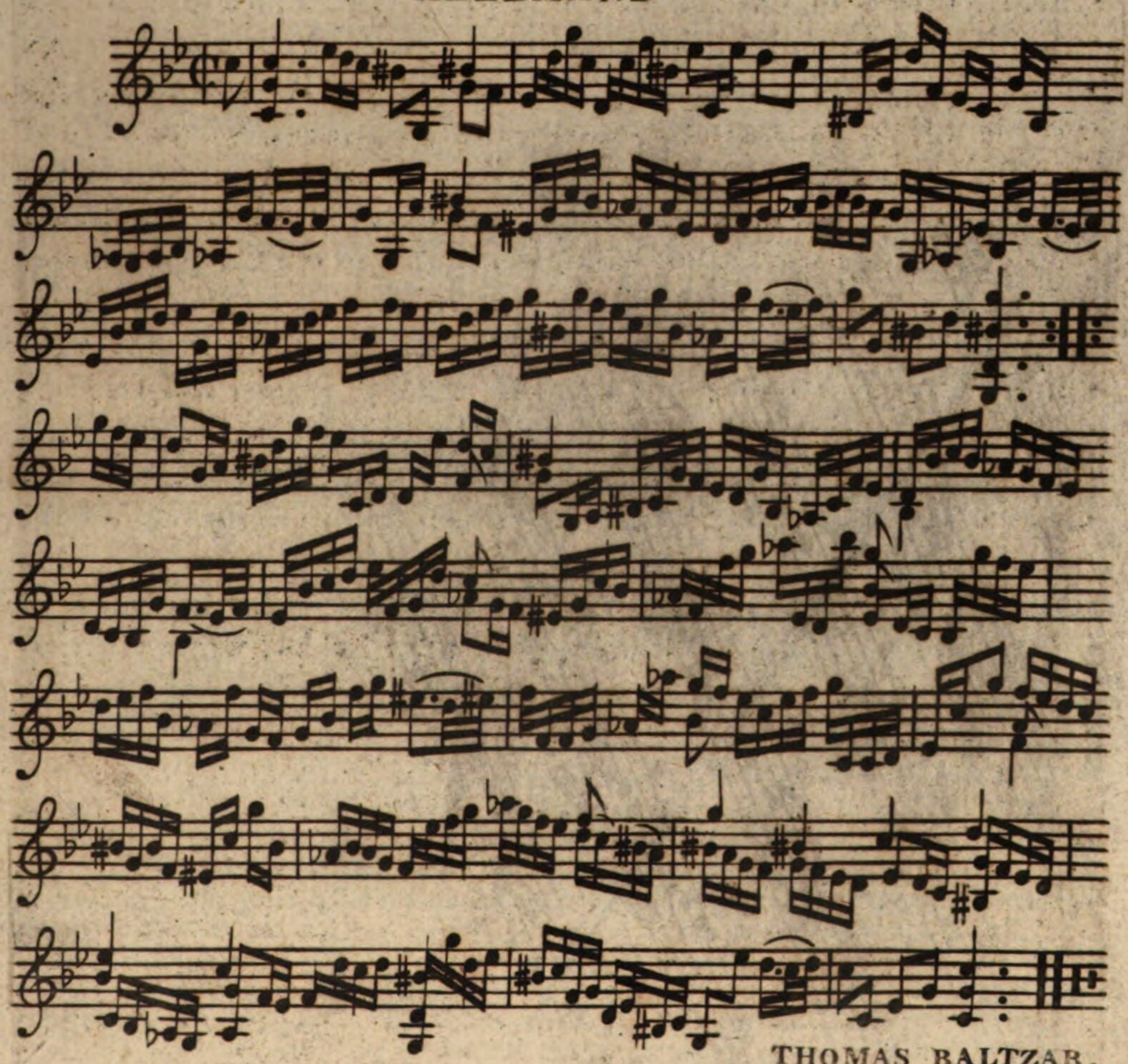
'ful

'ful parts on that Inſtrument, Mell was not ſo admired, yet he 'playd ſweeter, was a well-bred Gentleman, and not given to ex-'ceſſive drinking as Baltzar was*.'

* Life of Wood, 112.

The account given by Wood of Baltzar may ſeem a little exaggerated; and, ſo far as regards his performance, we muſt take it upon the credit of the relator; but were it to be judged of by the ſtyle and manner of his compoſitions, of which there are ſome in print, it muſt have been admirable. The following Allemand of his is taken from the Diviſion-Violin, part II. publiſhed in 1693, and is the firſt air of the book.

ALLEMAND



THOMAS BALTZAR.

'All the time that A. W. could ſpare from his beloved Studies of 'Engliſh Hiſtory, Antiquities, Heraldry and Genealogies, he ſpent 'in the moſt delightful facultie of Muſick, either inſtrumental or 'vocal: And if he had miſſed the weekly Meetings in the Houſe of 'Will. Ellis, he could not well enjoy himſelf all the week after. 'All or moſt of the Company, when he frequented that Meeting, 'the names of them are ſet downe under the yeare 1656. As for 'thoſe that came in after, and were now performers, and with 'whome A. W. frequently playd, were theſe: (1) Charles Perot, 'M. A. Fellow of Oriel Coll. a well bred Gent. and a perſon of a 'ſweet nature. (2) Chriſtop. Harriſon, M. A. Fellow of Queen's 'Coll. a maggot-headed perſon and humourous. He was afterwards 'Parſon of Burgh under Staynſmore in Cumberland, where he died 'in the Winter time *an.* 1694. (3) Kenelm Digby, Fellow of Allſ. 'Coll. He was afterwards LL.Dr. and dying in the ſaid Coll. on 'Munday night Nov. 5. *an.* 1688, was buried in the Chappell there. 'He was a Violiniſt, and the two former Violiſts. (4) Will. Bull, 'Mr. of Arts, Bach. of Phyſ. and Fellow of Allſ. Coll. for the Vio-'lin and Viol. He died 15 Jul. 1661. aged 28 yeares, and was bu-'ried in the Chappel there. (5) Joh. Vincent, M. A. Fellow of the 'ſaid Coll. a Violiſt. He went afterwards to the Inns of Court, and 'was a Barreſter. (6) Sylvanus Taylor, ſomtimes Com. of Wadh. 'Coll. afterwards Fellow of Allſoules, and Violiſt and Songſter. He 'went afterwards to Ireland, and died at Dublin in the beginning of 'Nov. 1672. His elder brother, capt. Silas Taylor, was a Compo-'ſer of Muſick, playd and ſung his part*: and when his occaſions 'brought him to Oxon. he would be at the Muſical Meetings, and

* Of the elder of theſe two young men, Silas Domville or D'omville alias Taylor, there is an account in the Athen. Oxon. vol. II col. 623. He was, by the teſtimony of Wood, a man of learning and ingenuity, and well verſed in the hiſtory and antiquities of this country, as appears by a hiſtory of Gavelkind written by him, and publiſhed in 1663, 4to. He was alſo well ſkilled in muſic. Wood ſays that he compoſed two or more anthems, which being ſung in his majeſty's chapel, and well performed, his majeſty was pleaſed to tell the author he liked them. A compoſition of his in two parts is printed in Playford's Collection of Court Ayres, &c. He ſet to muſic Cowley's tranſlation of an ode of Anacreon, The thirſty earth, &c. for two voices: it is printed in Playford's Muſical Companion, edit. 1673, page 78, and wrote alſo rules for the compoſition of muſic, which were never publiſhed; a manuſcript copy thereof is in the collection of the author of this work. At the inſtance of his father he took part with the uſurpers, and became a captain under colonel Edward Maſſey, and, after that a ſequeſtrator for the county of Hereford, but exerciſed his power with ſo much humanity and courteſy, that he was beloved of all the king's friends.

'play

'play and ſing his part there. (7) Hen. Langley, M. A. and Gent. 'Com. of Wadh. Coll. a Violiſt and Songſter. He was afterwards 'a worthy Knight, lived at Abbey-Foriat neare Shrewſbury, where 'he died in 1680. (8) Samuel Woodford, a Commoner and M. A. 'of the ſaid Coll. a Violiſt *. He was afterwards a celebrated Poët, 'beneficed in Hampſhire, and Prebendary of Wincheſter. (9) 'Franc. Parry, M. A. Fellow of Corp. Ch. Coll. a Violiſt and Song-'ſter. He was afterwards a Traveller, and belonged to the Exciſe 'Office. (10) Chriſtop. Coward, M. A. Fellow of C. C. Coll. He 'was afterwards Rector of Dicheat in his native Country of Somer-'ſetſhire, proceeded D. of D. at Oxon. in 1694. (11) Charles 'Bridgeman, M. A. of Queen's Coll. and of Kin to Sr. Orlando 'Bridgeman. He was afterwards Archdeacon of Richmond. He 'died 26 Nov. 1678, and was buried in the Chap. belonging to that 'Coll. (12) Nathan. Crew, M. A. Fellow of Linc. Coll. a Violi-'niſt and Violiſt, but alwaies played out of Tune, as having no good 'eare. He was afterwards, thro ſeveral Preferments, Biſhop of 'Durham. (13) Matthew Hutton, M. A. Fellow of Braſnoſe Coll. 'an excellent Violiſt. Afterwards Rector of Aynoe in Northamp-'tonſhire. (14) Thom. Ken of New Coll. a Junior †. He would be 'ſomtimes among them, and ſing his part. (15) Chriſtop. Jeffryes, 'a junior Student of Ch. Church, excellent at the Organ and Virgi-'nals or Harpſichord, having been trained up to thoſe Inſtruments 'by his Father Georg Jeffryes, Steward to the Lord Hatton of Kir-'bie in Northamptonſhire, and Organiſt to K. Ch. I. at Oxon. (16) 'Rich. Rhodes, another junior Student of Ch. Church ‡, a confident 'Weſtmonaſterian, a Violiniſt to hold between his Knees.

* Afterwards DD. upon his leaving the univerſity he went to the Inner Temple, and was chamber-fellow with Thomas Flatman the poet. He paraphraſed the Pſalms and the Canticles; the former is commended by Mr. Richard Baxter, and was alſo the author of a few original poems. See more of him in Athen. Oxon. vol. II. col. 1098.

† Afterwards biſhop of Bath and Wells, and one of the ſeven biſhops that were ſent to the Tower. His conſcience not permitting him to take the oaths at the revolution, he was deprived, and ſpent the remainder of his days in retirement. He was ſo eminently diſtinguiſhed for piety and benevolence, that Dryden is ſaid to have intended for him that character of a good parſon, which he has imitated from Chaucer. During his retreat biſhop Ken amuſed himſelf with poetry: many of his compoſitions were publiſhed, together with his life, in 1713, by a relation of his, William Hawkins of the Middle Temple, Eſq. and in the Harmonia Sacra, book II. is an Evening Hymn, written by him, and ſet to muſic by Jeremiah Clark.

‡ 'Richard Rhodes, a Gentleman's Son of London, was educated in Weſtminſter 'School, tranſplanted thence to Ch. Ch. and ſoon after was made Student thereof, being 'then

'These did frequent the Weekly Meetings, and by the help of 'publick Masters of Musick, who were mixed with them, they were 'much improv'd. Narcissus Marsh, M. A. and Fellow of Exeter 'Coll*. would come somtimes among them, but seldome play'd, be-'cause he had a weekly Meeting in his Chamber in the said Coll. 'where Masters of Musick would come, and some of the Company 'before mention'd. When he became Principal of S. Alban's hall, 'he translated the Meeting thither, and there it continued when that 'Meeting in Mr. Ellis's house was given over, and so it continued 'till he went into Ireland, and became Mr. of Trin. Coll. at Dub-'lin. He was afterwards Archb. of Tuam in Ireland.

'After his Majestie's Restoration, when then the Masters of Mu-'sick were restored to their several places that they before had lost, 'or else if they had lost none, they had gotten then preferment, the 'weekly Meetings at Mr. Ellis's house began to decay, because they 'were held up only by Scholars, who wanted Directors and Instruc-'tors, &c. so that in a few yeares after, the Meeting in that house 'being totally layd aside, the chief Meeting was at Mr. (then Dr.) 'Marshe's Chamber, at Exeter Coll. and afterwards at S. Alban's 'hall, as before I have told you.

'Besides the Weekly Meetings at Mr. Ellis's house, which were 'first on Thursday, then on Tuesday, there were Meetings of the 'Scholastical Musitians every Friday Night, in the Winter time, in 'some Colleges; as in the Chamber of Hen. Langley, or of Samuel 'Woodford in Wadham Coll. in the Chamber of Christop. Harrison 'in Queen's Coll. in that of Charles Perot in Oriel, in another at 'New Coll. &c. to all which some Masters of Musick would com-'monly retire, as Will. Flexney, Tho. Jackson, Gervas Westcote,

'then well grounded in Grammar and in the Practical Part of Musick. He wrote and 'composed Flora's Vagaries, a Comedy, which, after it had been publickly acted by the 'Students of Ch. Ch. in their common Refectory on the 8th of Jan. 1663, and at the '*Theatre Royal* by his Maj. Servants, was made publick at London 1670, and afterwards 'in 1677. This person, who only took one Degree in Arts, [at which time he made 'certain Compositions in Musick of two or more Parts, but not, as I conceive, extant] 'went afterwards into France, and took, as I have heard, a Degree in Physick at Mount-'pelier. But being troubled with a rambling Head, must needs take a Journey into 'Spain, where, at Madrid, he died, and was buried in 1668.' Athen. Oxon. vol. II. col. 419.

* Of this person there is a fuller account in Athen. Oxon. vol. II. col. 960. Among other things there mentioned he is said to have written An introductory Essay to the Doctrine of Sounds, printed in the Philosophical Transactions, and of which an account will herein after be given.

'&c.

'&c. but theſe Meetings were not continued above 2 or 3 yeares, 'and I think they did not go beyond the yeare 1662.'

CHAP. VI.

PRYNNE, who in his Hiſtrio-Maſtix has made ſtage-plays the principal object of his ſatire, is not leſs bitter in his cenſure of muſic, eſpecially vocal. He aſſerts that one unlawful concomitant of ſtage-plays is amorous, obſcene, laſcivious, luſt-provoking ſongs, and poems, which he ſays were once ſo odious in our church, that in the articles to be enquired of in viſitations, ſet forth in the firſt yeere of queene Elizabeth's raigne, Art. 54, churchwardens were enjoined to enquire 'whether any minſtrels or any other perſons did uſe 'to ſing or ſay any ſongs or ditties that be vile and uncleane.' And as to inſtrumental muſic, he cites Clemens Alexandrinus to prove that 'cymbals and dulcimers are inſtruments of fraud; that pipes 'and flutes are to be abandoned from a ſober feaſt; and that chro-'maticall harmonies are to be left to impudent malapertneſſe in wine, 'to whoriſh muſicke crowned with flowers:' with a deal of ſuch nonſenſe.

In theſe bitter invectives Prynne does but ſpeak the language of the ſectaries of his time. Goſſon and Stubs talk in the ſame ſtrain: the latter calls thoſe, baudy pipers and thundering drummers and aſſiſtants in the Devils Daunce, who play to the Lord of Miſrule and his company in country towns and villages upon feſtivals *. The conſequences of the hatred excited by theſe and other writers againſt the recreations of the people, were an almoſt total interdiction of ſtage-plays and other theatrical entertainments †, and ſuch a general reprobation of muſic, as in a great meaſure baniſhed it from the metropolis, and drove it, as has been related, to Oxford, where it met with that protection and encouragement which has ever been ſhewn it by men of liberal and ingenuous minds.

* Anatomie of Abuſes, page 107.

† There was nevertheleſs a ſort of connivance at theſe entertainments in favour of friends, and to a limited degree; as in the inſtance of Sir William Davenant's entertainment at Rutland houſe, which was patronized by Serjeant Maynard, and of a licence granted in 1659 to Rhodes the bookſeller for acting plays at the Cockpit in Drury lane; but the reſtraints under which the ſtage was laid were ſuch, that Whitelocke thought it a bold action of Sir William Davenant to print his entertainment. Vide Whitel. Mem. of Engl. Affairs ſub anno 1656.

The neceſſary connection between dramatic entertainments and muſic we have hitherto forborne to ſpeak of, reſerving the ſubject for this place. That this connection is nearly as ancient as the drama itſelf few need be told, it being well known that the ſcenic repreſentations, as well of the Greeks as Romans, were accompanied with muſic, both vocal and inſtrumental. In the old Engliſh Moralities, which were dramas of a religious kind, ſongs were introduced in the courſe of the repreſentation; thus in the old morality intitled Luſty Juventus, written in the reign of Edward VI. a ſong is introduced. In the comedy of Gammer Gurton's Needle, the moſt ancient in our language, the ſecond act begins with a ſong, which, though it has been greatly corrupted, is at this time not unknown in many parts of England *. In the comedy of King Cambiſes muſicians play at the banquet. In the tragedy of Ferrex and Porrex, otherwiſe called Gorbuduc, written about the year 1556, the order of the dumb ſhew before each act requires ſeverally the muſic of violins, cornets, flutes, hautboys, and of drums and flutes together. In the Statiro- Maſtix or the Untruſſing of the humourous Poet, by Thomas Dekker, in the advertiſement ad Lectorem it is intimated to have been cuſtomary for the trumpet to ſound thrice before the beginning of a play. In the Return from Parnaſſus, act V. begins with a concert. In the pleaſant comedy called Wily beguiled, nymphs and ſatyrs enter ſinging; and in a word, the plays of Shakeſpeare, Beaumont and Fletcher, Jonſon, and others written before the time of the uſurpation, afford ſuch abundant evidence of the union of muſic with theatrical repreſentations, as proves little leſs than that they are neceſſarily co-exiſtent, and that the baniſhment of the one from the ſtage, was a proſcription of the other.

The reſtoration was followed by a total change in the national manners; that diſguſt which the rigour of the preceding times had excited, drove the people into the oppoſite extreme of licentiouſneſs; ſo that in their recreations and divertiſements they were hardly to be kept within the bounds of moderation; the theatres, which in the reign of king James I. to ſpeak of London only, were ſeventeen in number †, were, it is true, reduced to two, namely,

* See it in vol. III. page 21.

† The author of the preface to Dodſley's collection of old Plays, has given the following enumeration of as many of them as he was able to recover.

the King's in Drury-lane, and the Duke of York's in Dorſet Garden, but theſe latter excceeded the former in ſplendor and magnificence

'St. Paul's ſinging-ſchool, the Globe on the Bankſide Southwark, the Swan and the 'Hope there; the Fortune between Whitecroſs-ſtreet and Golden-lane, which Maitland 'tell us was the firſt playhouſe erected in London; the Red Bull in St. John's Street, the 'Croſs-Keys in Gracechurch-ſtreet, Juns, the Theatre, the Curtain, the Nurſery in Bar-'bican, one in Black-Friers, one in White-Friers, one in Saliſbury Court, and the Cock-'pit, and the Phœnix in Drury-Lane.'

The ſame perſon ſeems to think that, having continued his account of the Engliſh theatre down to the year 1629, it becomes immediately connected with that given by Cibber in his life, which commences a little after the reſtoration. But in his hiſtory there is a chaſm, which no one has thought of ſupplying, ſo that we can have but a very confuſed notion of the number and ſituation of the playhouſes in the time of Charles I. But by the help of a pamphlet, now become very ſcarce, entitled Roſcius Anglicanus or a Hiſtorical Review of the Stage, written by Downes, who at firſt was an actor in, and afterwards prompter to that which was called the Duke's theatre, we are enabled to connect the two accounts, to correct many miſtakes in our theatrical hiſtory, which have hitherto paſſed unnoticed, and to bring the whole of it into one point of view.

This author relates 'that in the reign of king Charles I. there were ſix playhouſes allow'd 'in town: the Black-Friars Company, his Majeſty's Servants; the Bull in St. John's 'Street; another in Saliſbury Court; another call'd the Fortune; another at the Globe; 'and the ſixth at the Cockpit in Drury Lane; all which continu'd acting till the begin-'ning of the ſaid Civil Wars. The ſcattered remnant of ſeveral of thoſe houſes, upon 'King Charles's Reſtoration, fram'd a Company, who acted again at the Bull, and 'built them a new houſe in Gibbons Tennis Court in Clare-market, in which two places 'they continu'd acting all 1660, 1661, 1662. and part of 1663. In this time they built 'them a new Theatre in Drury Lane; Mr. Thomas Killegrew gaining a Patent from 'the King in order to create them the King's Servants; and from that time they call'd 'themſelves his Majeſty's Company of Comedians in Drury Lane.'

Touching Drury-lane theatre, it may be obſerved that it was permitted in the time of the uſurpation, for Downes in his pamphlet, page 17, ſays, 'in the year 1659 General 'Monk marching then his army out of Scotland to London, Mr. Rhodes a Bookſeller be-'ing Wardrobe-keeper formerly (as I am inform'd) to King Charles the firſt's Company 'of Comedians in Black Friars, getting a Licenſe from the then Governing State, fitted 'up a Houſe then for Acting called the Cock-pit in Drury Lane, and in a ſhort time 'compleated his Company.'

Cibber, in the Apology for his Life, 4to. page 53, 54, ſays that the patent for Drury-lane was granted to Sir William Davenant, and that another was granted to Henry Killigrew, Eſq. for that company of players which was called the Duke's Company, and acted at the Duke's theatre in Dorſet Garden. In this he is egregriouſly miſtaken, Sir William Davenant never had any concern in the theatre at Drury-lane, nor had Killigrew any with the Duke's company, who acted firſt in Lincoln's Inn fields, and afterwards in Dorſet Garden. He farther informs us, page 240, that the new theatre in Drury-lane was deſigned by Sir Chriſtopher Wren. The deſcription he gives of it is ſuch, as joined with our own feelings, muſt make us regret thoſe alterations in that edifice which the thirſt of gain has from time to time ſuggeſted to the managers.

Downes mentions that the theatre in Drury-lane opened on Thurſday in Eaſter week, being the eighth day of April, 1663, with the comedy of the Humourous Lieutenant.

The theatre in Drury-lane was called the King's theatre: of that called the Duke's the following is the hiſtory. King Charles I. by his letters patent, bearing date the twenty-ſixth day of March, in the fifteenth year of his reign, grants to Sir William Davenant, his heirs and aſſigns, licence to erect upon a parcel of ground behind the Three Kings ordinary in Fleet-ſtreet, in the pariſh of St. Dunſtan in the Weſt, or St. Bride's, London,

or

ſo greatly, that the difference between the one and the other in theſe reſpects was immeaſurable. The old playhouſes were either a large

or in any other place to be aſſigned him by the Earl Marſhal, a theatre or playhouſe, forty yards ſquare at the moſt, wherein plays, muſical entertainments, ſcenes, or other the like preſentments may be preſented. The patent is extant in Rymer's Fœdera, tom. XX. page 377.

It does not appear that any theatre was erected by Sir William Davenant on the ſpot deſcribed in the above licence; it ſeems that he engaged with Betterton, who had been an apprentice to Rhodes the bookſeller abovementioned, and was afterwards a player under him, and alſo with the reſt of Rhodes's company, to build one elſewhere. Sir William having thus formed a company of actors, obtained from Charles II. licence to erect a new theatre in Lincoln's-Inn fields. Downes ſays that by this patent Betterton, who was then but twenty-two years of age, and the reſt of Rhodes's company were created the Kings Servants, and were ſworn by the earl of Mancheſter, then lord chamberlain, to ſerve his royal highneſs the duke of York at the theatre in Lincolns-Inn fields. Roſc. Angl. 19.

While this theatre was building, Sir William Davenant wrote the Siege of Rhodes, in two parts, and that excellent comedy the Wits, which were rehearſed at Apothecary's Hall; and upon opening the houſe in 1662, theſe were the firſt plays acted there. Roſc. Angl. 20.

After a few years continuance at Lincolns-Inn fields, Sir William Davenant erected a magnificent theatre in Dorſet Garden, in a ſituation between Saliſbury-Court and the Thames, and determined to remove thither with the players under him. But he died in 1668, probably before it was compleated, and his intereſt in the patent devolved to his widow, lady Davenant, and Mr. Betterton.

Cibber ſays that the actors both at the King's and the Duke's theatre were maſters of their art. In each there were alſo women; Downes ſays that four of Sir William Davenant's women actreſſes were boarded at his own houſe. Roſc. Angl. 20.

This paſſage in Downes's narrative aſcertains the time when female actors firſt appeared on the ſtage. In the infancy of the Engliſh theatre it was held indecent for women thus to expoſe themſelves, and, to avoid the ſcandal thence ariſing, it was the cuſtom for young men dreſſed in female habits to perform the parts of women; but this was exclaimed againſt by the puritan writers, particularly Prynne, who in his Hiſtrio-Maſtix, page 169, cites St. Chryſoſtom and other of the fathers to prove that the dreſſing up a youth to repreſent the perſon of a tender virgin, is a moſt abominable act. So that at this time the former was looked upon as the leſſer evil. This gave occaſion to Sir William Davenant to ſolicit for permiſſion to employ females; and accordingly in his patent was the following clauſe: 'And whereas the women's parts in plays have hitherto been acted by men in the habits 'of women, at which ſome have taken offence, we do permit and give leave, for the 'time to come, that all women's parts be acted by women.'

Cibber relates that in the conteſt between the two companies for the public favour, that of the king had the advantage; and that therefore, theſe are his words, 'Sir William 'Davenant, maſter of the Duke's Company, to make head againſt their ſucceſs, was 'forc'd to add ſpectacle and muſick to action; and to introduce a new ſpecies of plays, 'ſince called Dramatick Operas, of which kind were the Tempeſt, Pſyche, Circe, and 'others, all ſet off with the moſt expenſive decorations of ſcenes and habits, with the beſt 'voices and dancers.' Life of Cibber, 57.

It is to be feared that in this relation Cibber, without recurring to authentic memorials, truſted altogether to the reports of others; for not one of the plays abovementioned were repreſented under the direction, or even during the life-time of Sir William. The fact ſtands thus: Sir William died in 1668; the theatre in Dorſet Garden was opened on the ninth day of November, 1671, with the comedy of Saint Martin Marr-all. In 1673 was repreſented the Tempeſt, made into an opera by Shadwell, and ſet to muſic by Matthew Lock. In February in the ſame year came forth the opera of Pſyche, alſo written by Shadwell, and ſet to muſic by Lock and Sign. Baptiſt Draghi; and in 1676 was performed Circe, an opera, written by Dr. Charles Davenant, a ſon of Sir William, and ſet to muſic by Mr. John Baniſter.

Theſe

room in a noted alehouſe, or a ſlight erection in a garden or place behind an alehouſe; the pit unfloored, in which the ſpectators either ſtood, or were badly accommodated with benches to ſit on; the muſic was ſeldom better than that of a few wretched fiddles, hautboys, or cornets; and to ſoothe thoſe affections which tragedy is calculated to excite, that of flutes was alſo made uſe of: But the muſic of theſe ſeveral claſſes of inſtruments when aſſociated being in the uniſon, the performance was far different from what we underſtand by concert and ſymphony; and upon the whole mean and deſpicable.

The modern playhouſes abovementioned were truly and emphatically ſtyled theatres, as being conſtructed with great art, adorned with painting and ſculpture, and in all reſpects adapted to the purpoſes of ſcenic repreſentation. In the entertainments there exhibited muſic was required as a neceſſary relief, as well to the actors as the audience, between the acts: compoſitions for this purpoſe were called Act-tunes, and were performed in concert; inſtruments were alſo required for the dances and the accompanyment of ſongs. Hence it was that upon the revival of ſtage-entertainments, muſic became attached to the theatres, which from this time, no leſs than formerly the church had been, became the nurſeries of muſicians; inſomuch, that to ſay of a performer on any inſtrument that he was a playhouſe muſician, or of a ſong, that it was a playhouſe ſong, or a playhouſe tune, was to ſpeak of each reſpectively in terms of the higheſt commendation.

Theſe repreſentations are related to have been made at a prodigious expence, in muſic, dancing, machinery, ſcenes, and other decorations, and were intended to rival thoſe of the French ſtage; and ſome of the beſt French dancers, namely L' Abbeè, Balon, and Mademoiſelle Subligny, performed at them. At length, in the year 1682, according to Downes, but, as Cibber ſays, in 1684, the Duke's company not being able to ſubſiſt, united with the King's, and both were incorporated by the name of the King's Company of Comedians.

For about ten years that at Drury-lane was the only theatre in London. But Mr. Betterton obtained a licence from king William to erect a theatre within the walls of the tennis court in Lincolns-Inn fields, and, by the help of a liberal ſubſcription of the nobility and gentry, opened it in 1695, with a new comedy of Mr. Congreve, viz. Love for Love. Cibber's Life, 113, 114.

The theatre in Lincolns-Inn fields was rebuilt by William Collier, Eſq. a lawyer, and member for Truro in Cornwall, and in 1714 opened with the comedy of the Recruiting Officer. The ſubſequent hiſtory of the two theatres, as alſo the erection of that in the Haymarket, now the Opera-houſe, are related at large by Cibber in the Apology for his Life.

The patent for Lincolns-Inn fields theatre came afterwards into the hands of Mr. Chriſtopher Rich, whoſe ſon, the late Mr. John Rich, built the preſent theatre in Covent-Garden. Mr. Shepherd was the architect who deſigned it.

It muſt be confeſſed that this exaltation of the ſtage did not immediately follow the reſtoration: a work of greater importance engaged the attention of all ſerious men, to wit, the reſtoring of the liturgy, and the revival of that form of religious worſhip which had been ſettled at the reformation, and which by the ordinance that aboliſhed the uſe of it, and by the preface to the directory ſubſtituted in its place, had been ſtigmatized as vain, ſuperſtitious, and idolatrous. In what manner this great purpoſe was effected, and in particular the methods which were taken to reſtore cathedral ſervice, will hereafter be related, as will alſo the proſecution of that deſign, which has been hinted at in the relation herein before given of an entertainment at Rutland-houſe, intended by the author, Sir William Davenant, as an imitation of the opera, and the ſubſequent progreſs of muſic in its connection with the drama; but firſt it will be neceſſary, by way of explanation of Wood's account of the ſtate of muſic at Oxford during a period of near twenty years, to deſcribe particularly thoſe concerts which were ſo well attended, and afforded ſuch entertainment to the members of the univerſity.

CHAP. VII.

WHAT is to be underſtood by a concert of viols, ſuch as Wood ſpeaks of, is now hardly known: we are therefore neceſſitated to recur to a book publiſhed by old John Playford in the year 1683, entitled An Introduction to the Skill of Muſic, the tenth edition, for a deſcription of the baſs, the tenor, and the treble viol, with the reſpective tunings of each; and from thence we learn that the baſs-viol had ſix ſtrings, the firſt called the treble; the ſecond the ſmall mean; the third the great mean; the fourth the counter-tenor; the fifth the tenor or gamut ſtring, and the ſixth the baſs: and that the tuning of theſe was as follows, viz. the firſt or treble ſtring, D LA SOL RE; the ſecond, A LA MI RE; the third, E LA MI; the fourth, C FA UT; the fifth, GAMUT; and the ſixth double D SOL RE.

The Tenor-viol, which alſo had ſix ſtrings, was tuned to the ſame intervals, the ſixth or greateſt ſtring anſwering to GAMUT on the baſs, and the firſt to G SOL RE UT on the treble viol, which had its tuning preciſely an octave higher than the baſs-viol *.

* We have here a perfect deſignation of the order and tuning of a ſet of viols, and this will explain what is meant by a cheſt of viols, which generally conſiſted of ſix in number,

The baſs-viol was originally a concert inſtrument, and uſed in the performance of Fantazias from two to ſix parts, but it was frequently played on alone, or as an accompanyment to the voice, in the manner of the lute. In the firſt caſe it was called the Concert-viol, in the other the Viol da gamba. It was fretted with more or fewer frets, according to the uſe to which it was employed; when uſed in concert, four were generally ſufficient, but when alone, or to accompany the voice, ſeven were requiſite.

Concerning compoſitions of many parts adapted to viols, of which there are many, it is to be obſerved, that when the practice of ſinging madrigals began to decline, and gentlemen and others began to excel in their performance on the viol, the muſicians of the time conceived the thought of ſubſtituting inſtrumental muſic in the place of vocal; and for this purpoſe ſome of the moſt excellent maſters of that inſtrument, namely, Douland, the younger Feraboſco, Coperario, Jenkins, Dr. Wilſon, and many others, betook themſelves to the framing compoſitions called Fantazias, which were generally in

ber, and were uſed for playing Fantazias in ſix parts. To this purpoſe old Thomas Mace of Cambridge ſpeaks, in that ſingularly humourous book of his writing, Muſick's Monument, page 245. 'Your beſt proviſion (and moſt compleat) will be a good cheſt 'of viols, ſix in number (viz.) 2 baſſes, 2 tenors, and 2 trebles, all truly and proportion-'ably ſuited. Of ſuch there are no better in the world than thoſe of Aldred, Jay, Smith, 'yet the higheſt in eſteem are Bolles and Roſs (one baſs of Bolles's I have known valued 'at 100l.) theſe were old, but we have now very excellent workmen, who (no doubt) 'can work as well.'

In a collection of airs, intitled 'Tripla Concordia, publiſhed in 1667 by John Carr, 'living at the Middle Temple gate in Fleet Street,' is the following advertiſement.

'There is two Cheſts of Viols to be ſold, one made by Mr. John Roſs, who formerly 'lived in Bridewell, containing two trebles, three tenors, and one baſſe: the cheſt was 'made in the year 1598.

'The other being made by Mr. Henry Smith, who formerly lived over againſt Hatton-'houſe in Holbourn, containing two trebles, two tenors, two baſſes. The cheſt was 'made in the year 1633. Both cheſts are very curious work.'

The John Roſs mentioned in the above advertiſement, was the ſon of the perſon mentioned in the Annals of Stowe by the name of John Roſe, to have invented 4to Eliz. the inſtrument called the Bandora. See vol. III. page 345, in not.

Concerts of viols were the uſual muſical entertainments after the practice of ſinging madrigals grew into diſuſe: and theſe latter were ſo totally excluded by the introduction of the violin, that, at the beginning of this century, Dr. Tudway of Cambridge was but juſt able to give a deſcription of a cheſt of viols, as appears by the following extract from a letter to his ſon, written for the purpoſe of inſtructing him in muſic.

'A cheſt of viols was a large hutch, with ſeveral apartments and partitions in it; each 'partition was lined with green bays, to keep the inſtruments from being injured by the 'weather; every inſtrument was ſized in bigneſs according to the part played upon it; 'the leaſt ſize played the treble part, the tenor and all other parts were played by a larger 'ſized viol; the baſs by the largeſt ſize. They had ſix ſtrings each, and the necks of 'their inſtruments were fretted. Note, I believe upon the treble-viol was not higher 'than G or A in alt, which is nothing now.'

ſix parts, anſwering to the number of viols in a ſet or cheſt, as it is called in the advertiſement in the preceding note, and abounded in fugues, little reſponſive paſſages, and all thoſe other elegancies obſervable in the ſtructure and contrivance of the madrigal. In what manner a ſet of theſe inſtruments was tuned for the purpoſe of performing in concert, has been already mentioned. It now remains to ſpeak of the Baſs-viol or Viol da Gamba.

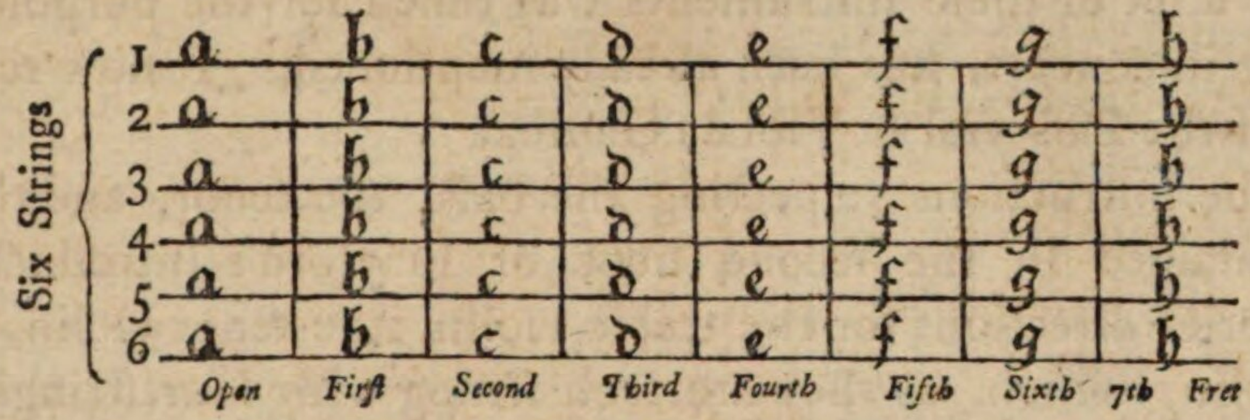
To the inſtructions reſpecting the baſs, the tenor, and the treble viol contained in the ſecond book of Playford's Introduction, are added brief directions for the treble violin, the tenor violin, and the baſs violin, which, as they are each ſtrung with four ſtrings, appear clearly a ſpecies ſeparate and diſtinct from the viol. And here it is to be noted, that the baſs-violin, which is alſo deſcribed by Playford, and had the tuning of its firſt or higheſt ſtring, in G SOL RE UT, its ſecond in C FA UT, its third in FF FA UT, and its fourth in BB MI, appears clearly to have been an inſtrument different from the Violoncello, now the aſſociate of the treble and tenor violin in concerts, into which it was firſt introduced by the Italians. But we are now ſpeaking of the viol ſpecies; and of this it is to be obſerved, that the method of notation proper to it was by the characters common to both vocal and inſtrumental muſic, but that about the time of king James I. the notation for the lute, called the tablature, was by Coperario transferred to the Baſs-viol. The tablature as adapted to the Baſs-viol conſiſted in a ſtave of ſix lines, repreſenting the ſix ſtrings of the inſtrument, with letters of an antique form, ſignifying the place of the tones and ſemitones on each ſtring. The firſt of theſe methods was calculated for the performance on the viol in concert, the compoſitions for that inſtrument called Fantazias being uniformly written in the notes of the Gamut. The Lyra-way, as it was called, was adapted to the tablature, and by that method the viol was rendered capable, without a variation of the characters, of performing lute leſſons.

In either way the inſtrument, conſiſting of ſix ſtrings, was tuned according to the following directions of Playford: 'The treble, 'being raiſed as high as it will conveniently bear, is called D LA SOL 'RE; then tune your ſecond four notes lower, and it is A LA MI RE; 'the third four notes lower, is E LA MI; the fourth three notes

* Playford calls the method of playing on the Baſs-viol by the Tablature the Lyra-way, and the inſtrument played on in this manner the Lyra-viol. Introduction to the Skill of Muſick, page 96, 87. edit. 1683.

'lower

'lower is C FA UT; the fifth four notes lower is GAMUT; and the 'fixth four notes lower than the fifth, is double D SOL RE *.' The inſtrument being fretted with five frets for the firſt or treble ſtring, and four for each of the others; the progreſſion on each ſtring will be as follows:



The frets which croſs the ſtave in the above example, together with the letters adjoining to them, determine the ſtation of the tones and ſemitones on each ſtring; thus, to inſtance in the firſt ſtring, a ſtands for D, which has the ſound for the ſtring open or unſtopped; b for D#, c for E, d for F, e for F#, f for G, g for G#, and h for A; and this explanation will apply to the other ſtrings on the inſtrument. As to the frets, they were nothing more than pieces of very ſmall catgut ſtring dipped in warm glue and tied round the neck of the inſtrument, at proper diſtances; and in ſtopping them it was required that the extremity of the finger ſhould be behind, but in immediate contact with the fret.

The notation by the tablature determines nothing as to the time or value of notes, and therefore requires the aid of other characters for this purpoſe; thoſe in uſe when the viol was in greateſt eſteem were ſuch as were originally adapted to the tablature for the lute, and are deſcribed in vol. III. page 164, 165. But afterwards they were changed to thoſe characters that are uſed in the notation according to the Gamut †.

* The ſix lines above, as they anſwer to the ſtrings of the inſtrument, have not the leaſt relation to the ſtave of Guido; the letters and not the lines repreſent the notes in ſucceſſion; and as to the characters to denote their ſeveral lengths, they are referred to above.

† Theſe have been conſiderably improved both in England and Holland ſince their firſt invention, for originally the quavers and ſemiquavers, though ever ſo numerous in ſucceſſion, were all diſtinct; but about the year 1660 Playford invented what he called the new tyed note, wherein by one or two ſtrokes continued from the bottom of each note to the next, the quavers and ſemiquavers were formed into compages of four or ſix, as the time required, a contrivance that rendered the muſical characters much more legible than before. The Dutch followed this example ſoon after the Engliſh had ſet it; and afterwards

It has already been mentioned that the practice of ſinging madrigals, which had prevailed for many years throughout Europe, gave way to concerts of viols, ſuch as are above deſcribed; but the languor of theſe performances, which conſiſted of Fantazias of five and ſix parts, was not compenſated by that ſweet and delicate tone, which diſtinguiſhes the viol ſpecies: the violin, though it had long been in the hands of the vulgar *, and had been ſo degraded, that the appellation of Fidler was a term of reproach, was found to be an inſtrument capable of great improvement; and the ſoftneſs and delicacy of the violin tone, and the occaſional force and energy of the inſtrument itſelf, were ſuch recommendations of it, as determined the Italian maſters, about the beginning of the ſeventeenth century, to introduce it into practice.

The treble violin, the tenor violin, and the violoncello, have a neceſſary connection with each other, and form a ſpecies of fidicinal inſtruments diſtinct from that of the viol: the introduction of theſe into concerts is therefore to be conſidered as a new era in muſical hiſtory, and may juſtify a retroſpect to the circumſtances that preceded and contributed to this event.

What kind of an inſtrument the ancient violin or fiddle mentioned by Chaucer was, we are at a loſs at this diſtance of time to diſcover; but what the fiddle was about the year 1530, appears by the figure of it in the Muſurgia of Ottomarus Luſcinius, herein before exhibited. Notwithſtanding this certainty, there is good reaſon to ſuppoſe that towards the end of the ſixteenth century the ſhape of it was rather vague and undetermined, for at a ſale by auction of the late Duke of Dorſet's effects, a violin was bought, appearing to have been made in the year 1578, which, though of a very ſingular form, and incumbered with a profuſion of carving, was eſſentially the very ſame inſtrument with the four-ſtringed violin, as appears by the following repreſentation of it.

wards the French, and after them the Germans; but ſo lately as the year 1724, when Marcello's Pſalms were publiſhed in a ſplendid edition at Venice, the Italians printed after the old manner, and ſo did the Spaniards till within theſe very few years.

* Dr. Tudway, in his letter to his ſon, ſays that within his remembrance it was ſcarce ever uſed but at wakes and fairs, and that thoſe who played on it travelled about the country with their inſtrument in a cloak-bag.

F
D
C
B
A
E

To the above engraving, taken immediately from the inſtrument itſelf, a verbal deſcription of it will be deemed but a neceſſary adjunct.

The dimenſions of the inſtrument are as follow. From the extremity of the tail-pin to the dragon's head, two feet. From A to B ſeven inches and a half. From C to D ſix inches. Length of the belly thirteen inches. Thickneſs at E one inch, at F four and a half. Over the pins is a ſilver gilt plate, that turns upon a hinge, and opens from the nut downwards; thereon are engraved the arms of England, and under them, encircled by a garter with the uſual motto, the bear and ragged ſtaff*, and an earl's coronet at top. In the tail-pin is inſerted a gilt ſilver ſtud, to which the tail-piece is looped, with a lion's face curiouſly wrought on the top; this is ſecured by a nut, which ſcrews to it on the under ſide of the inſtrument, whereon are engraven theſe letters and figures $\frac{I}{7}\ \frac{5}{8}$ P ſuppoſed to ſignify the year when it was made, and the initials of the maker's name. The ſubject of the carving on the deepeſt part, and on the ſide above preſented to view, is a man with an axe, ſtanding on the ground, and working upon ſome fallen branches of an oak tree: on the oppoſite part are repreſented hogs under an oak tree, and a man beating down acorns; the reſt of the carving is foliage; the whole is in alto relievo. Under the carving is a foil of tinſel or ſilver gilt. The back of the inſtrument is not curved, but forms a very obtuſe angle; and from the bottom of the back, extending to the back of the dragon's head, the carving, which is very bold, conſiſts of oak foliage.

Notwithſtanding the exquiſite workmanſhip of it, the inſtrument produces but a cloſe and ſluggiſh tone, which conſidering the profuſion of ornament, and the quantity of wood with which it is incumbered, is not to be wondered at.

But, notwithſtanding the diverſities in the ſhape of the violin at

* The bear and ragged ſtaff was the cognizance of the Nevils earls of Warwick. Robert Dudley, earl of Leiceſter, who derived his pedigree from them, took it for his creſt. See Fuller's Worthies in Warwickſhire, 118. This agrees with a tradition concerning it, that the inſtrument was originally queen Elizabeth's, and that ſhe gave it to her favourite the earl of Leiceſter, which is not improbable, ſeeing that her arms are alſo upon it.

different

different periods, that the modern violin had assumed the form which it now bears, almost as early as the beginning of the seventeenth century, is indisputable, for of the violins of Cremona, so long celebrated for the beauty of their shape and fineness of tone *, there are great numbers that appear to have been made before the year 1620, and yet it does not appear that the violin was used in concert till some years after.

Scipione Cerreto, in his treatise De Prattica musicale, enumerates the many excellent composers and performers on various instruments living at Naples in the year 1601; and it is worthy of note that among the latter are mentioned only Sonatori excellenti del Liuto, d'Organo, di Viola d'arco, di Chittara a sette chorde, di Lira in gamba, di Tromboni, di Ciaramelle e Cornetti, and dell' Arpa à due ordini, from whence it may be inferred that at that time the violin in Italy as in England and other countries, was an instrument of little account, and deemed fit only for the entertainment of the vulgar; nevertheless we find that in a very few years after it rose so high as to be admitted into the theatre: indeed it may be said to be coeval with the opera itself. It has already been mentioned that the most ancient opera in print is the Orfeo of Claudio Monteverde, represented at Mantua in 1607, and published at Venice in 1615; to this is prefixed the personages of the drama, and the names and numbers of the instruments used in the performance; and among the latter occur duoi Violini piccoli alla Francese: now the diminutive, piccoli, supposes an instrument of the same species, of a larger size than itself, i. e. a violin; but this it seems was not admitted into the performance, perhaps for this reason, that the Viola da brazzo, i. e. the treble viol, held its place: and if it be asked what then was the use of

* There were three persons of the name of Amati, natives of Cremona, and makers of violins, that is to say, Andrew, Jerome, and Antony his sons, and Nicolas, the son of the latter. Andrew flourished about the year 1600.

Besides these there were two persons of the name of Stradiuarius of Cremona, admirable artisans; the latter was living at the beginning of this century: his signature was Antonius Stradiuarius Cremonensis Faciebat Anno A†S.

Andrew Guarnier, also of Cremona, signed thus, 'Andreas Guarnerius, fecit Cremonæ sub titulo Sancta Teresæ, 1680.'

The violins of Cremona are exceeded only by those of Stainer, a German, whose instruments are remarkable for a full and piercing tone; his signature is as follows:

'Jacobus Stainer, In Absam propè Oenipontum 1647.' Oenipons is the Latin name of Inspruck in Germany, the chief city of Tyrol.

Matthew Albani, also a Tyrolese, signed thus, 'Matthias Albanus fecit in Tyrol Bulsani 1654.'

the Violino piccoli? it may be anſwered, perhaps for a particular accompanyment, the imitation of the ſinging of birds for inſtance; or for a like purpoſe as the Flauto alla vigeſſima ſeconda, viz. a treble octave flute. However it is certain that at the beginning of the ſixteenth century the practice of the violin was cultivated in Italy with uncommon aſſiduity; ſo that in a few years after it became the principal of concert inſtruments. From Italy it paſſed into France, and from thence into England. At firſt it was uſed in accompanyment with the voice, and was confined to the theatre; but the good effects of it, in giving to the melody a force and expreſſion which was wanting in the ſound of the voice, and extending the limits of the harmony in the chorus, recommended it alſo to the church.

The motets and hymns that made a part of divine ſervice, had hitherto been compoſed for voices, with no other accompanyment than that of the organ; and this kind of muſic, which correſponds with the practice of the primitive church, is ſtill retained in the pope's chapel; but no ſooner were the advantages diſcovered that reſulted from the union of voices and inſtruments, than all the objections ariſing from the ſeeming profanation of the temples of God, by admitting into them ſuch inſtruments as had hitherto been appropriated to theatrical repreſentations, vaniſhed.

This innovation gave riſe to a new church-ſtyle, in which the principal end of the compoſer was rather to diſplay the excellencies of either ſome fine ſinger or inſtrumental performer, than to inſpire the auditory with thoſe ſentiments which ſhould accompany divine worſhip. For examples of this kind we need look no farther than the motets of Cariſſimi, Colonna, and Baſſani, in which the ſolo vocal parts are wrought up to the higheſt degree of perfection; and the inſtrumental accompanyments abound with diviſions calculated to ſhew the powers of execution in the performers.

Whether vocal muſic gains more than it loſes by being aſſociated with ſuch inſtruments as it is uſually joined with, may admit of a queſtion: It is univerſally agreed, that of all muſic that of the human voice is the ſweeteſt; and it may be remarked, that in a chorus of voices and inſtruments the ſounds never coaleſce or blend together in ſuch a manner, as not to be diſtinguiſhable by the ear into two ſpecies; while in a chorus of voices alone, well ſorted, and perfectly in tune, the aggregate of the whole is that full and compleat

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union and concent, which we underſtand by the word Harmony, as applied to muſic. On the other hand it may be ſaid that what is wanting in harmony is made up by the additional force and energy which is given to vocal muſic by its union with that of inſtruments; but it is worthy of conſideration whether muſic, the end whereof is to inſpire devotion, ſtands in need of ſuch aids, or rather indeed whether ſuch aids have not a tendency to defeat its end.

This at leaſt is certain, that the theatre and eccleſiaſtic ſtyles are diſcriminated by the very nature and tendency of each, and that the confuſion of the one with the other has for upwards of a century been conſidered by the ableſt defenders of choral ſervice as one of the great abuſes of muſic.

CHAP. VIII.

IT is now time to ſpeak of the revival of choral ſervice upon the reſtoration of king Charles the Second. At this time no more than nine of the biſhops of the church of England were living; theſe immediately on the king's return took poſſeſſion of their reſpective biſhoprics; and ſuch ſees as were vacant were immediately filled up, either by tranſlations or new appointments. The ſequeſtered clergy ſeverally entered upon the livings which they had been ejected from, and diſpoſſeſſed the incumbents, whom they found there. Heads and fellows of colleges were alſo reinſtated, and the government and diſcipline of the church were reduced to the legal form.

No ſooner was the liturgy re-eſtabliſhed, than the biſhops and clergy became ſenſible of the neceſſity of reviving the choral ſervice; but here they were greatly at a loſs. By an ordinance made in the year 1644, organs in churches and chapels had been commanded to be taken down *; and the fury of the rabble was not leſs remarkable in their demolition, than in that impious zeal which prompted them to deſpoil churches of their ornaments, and, as far as it was in their power, by the deſtruction of funeral monuments, to efface from the remembrance of mankind thoſe virtues of the illuſtrious dead, which it is the end of monuments and ſepulchral inſcriptions to perpetuate.

* The words of the ordinance are 'all organs, and the frames or caſes wherein they 'ſtand, in all churches and chappels [i. e. cathedral, collegiate, or pariſh churches or 'chappels] ſhall be taken away and utterly defaced, and none other hereafter ſet up in 'their places.' Scobell's Collection of Acts, 1651, page 181.

Organs being thus deſtroyed, and the uſe of them forbidden in England, the makers of thoſe inſtruments were neceſſitated to ſeek elſewhere than in the church for employment, many went abroad, and others betook themſelves to ſuch other occupations for a livelihood, as were neareſt related to their own; they became joiners and carpenters, and mixed unnoticed with ſuch as had been bred up to thoſe trades; ſo that, excepting Dallans, Looſemore of Exeter, Thamar of Peterborough, and Preſton of York, there was at the time of the reſtoration ſcarce an organ-maker that could be called a workman in the kingdom. Some organs had been taken down, and ſold to private perſons, and others had been but partially deſtroyed; theſe, upon the emergency that called for them, were produced, and the artificers above named were ſet to work to fit them up for uſe; Dallans indeed was employed to build a new organ for the chapel of St. George at Windſor, but, whether it was through haſte to get it finiſhed, or ſome other cauſe, it turned out, though a beautiful ſtructure, but an indifferent inſtrument.

The next ſtep towards the revival of cathedral ſervice, was the appointment of ſkilful perſons for organiſts and teachers of muſic in the ſeveral choirs of the kingdom; a few muſicians of eminence, who had ſerved in the former capacity under the patronage of Charles I. namely Child, Chriſtopher Gibbons, Rogers, Wilſon, Low, and others, though advanced in years, were yet living, theſe were ſought out and promoted; the four firſt named were created doctors, and Child, Gibbons, and Low were appointed organiſts of the royal chapel; Gibbons was alſo made maſter of the children there, and organiſt of Weſtminſter abbey. Rogers, who had formerly been organiſt of Magdalen college Oxford, was preferred to Eton: Wilſon had a place both in the chapel and in Weſtminſter choir; and Albertus Bryne was made organiſt of St. Paul's.

By this method of appointment the choirs were provided with able maſters; but great difficulties, ariſing from the late confuſion of the times, and the long intermiſſion of choral ſervice, lay behind. Cathedral churches, from the time of the ſuppreſſion of monaſteries, had been the only ſeminaries for the inſtruction of youth in the principles of muſic; and as not only the revenues appropriated for this purpoſe were ſequeſtered, but the very inſtitution itſelf was declared to be ſuperſtitious; parents were deprived both of the means and the

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motives to qualify their children for choral duty, ſo that boys were wanting to perform thoſe parts of the ſervice which required treble voices. Nay, to ſuch ſtreights were they driven, that for a twelve-month after the reſtoration the clergy were forced to ſupply the want of boys by cornets, and men who had feigned voices. Beſides this, thoſe of riper years, whoſe duty it had been to perform choir ſervice, namely, the minor canons and lay-clerks of the ſeveral cathedrals, had upon their ejection betaken themſelves to other employments; ſome went into the king's army, others taught the lute and virginals; and others pſalmody, to thoſe whoſe principles reſtrained them from the uſe of any other muſic in religious worſhip.

In conſequence hereof, and of that inaptitude which follows the diſuſe of any faculty, when the church-ſervice was revived, there were very few to be found who could perform it; for which reaſon the univerſities, particularly that of Oxford, were very ſedulous in their endeavours to promote the ſtudy of practical muſic: and, to render the church-ſervice familiar, a book, written by Edward Low, was printed at Oxford in 1661, entitled 'Some ſhort direc-'tions for the performance of Cathedral Service. This Edward Low * came from Saliſbury, having been brought up under John Holmes, the organiſt of that cathedral. In the year 1630 he ſucceeded Dr. Stonard as organiſt of Chriſt Church Oxford. He was alſo for ſome years deputy muſic profeſſor for Dr. Wilſon, but, upon Wilſon's leaving the univerſity, was appointed profeſſor in his own right. Wood ſays that though not a graduate, he was eſteemed a very judicious man in his profeſſion. Faſti, vol. I. col. 178. The book above-mentioned was again publiſhed in duodecimo, anno 1664, under the title of 'A Review of ſome ſhort directions for performance of Ca-'thedral Service,' with a dedication to Dr. Walter Jones, ſubdean of the chapel royal, and a preface, addreſſed to all gentlemen that are true lovers of cathedral ſervice, wherein he informs them, which is ſtrictly true, that the verſicles, reſponſes, and ſingle tunes of the reading pſalms then in uſe, and which he has publiſhed, are exactly

* Of this perſon mention has already been made. Vide ante pag. 64 et 328, and Wood in his life takes frequent occaſion to ſpeak of him.

Soon after the reſtoration he was appointed one of the organiſts of the chapel royal. He died on the eleventh of July, 1682, and was buried at the upper end of the divinity chapel, on the north ſide of the cathedral of Chriſt-Church, near to the body of Alice, his ſometime wife, daughter of Sir John Peyton the younger, of Doddington in the Iſle of Ely, Knight. Faſti, vol. I. coll. 178. Henry Purcell ſucceeded him in the place of organiſt of the royal chapel, July 14, 1682, as appears by the Cheque-Book.

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the ſame that were uſed in the time of Edward VI. for which he refers to another copy, printed anno 1550, which can be no other than the book entitled 'The Booke of Common Praier noted,' by John Marbeck, of which an account has herein before been given.

As the formulary contained in this book of Low is adapted to the liturgy eſtabliſhed in the reign of queen Elizabeth, and continued, with a few inconſiderable variations, to this time, it neceſſarily follows that it muſt differ in many reſpects from that of Marbeck, which was adapted to the common prayer of Edw. VI. To enumerate all the particulars in which they differ will hardly be thought neceſſary; it may ſuffice to ſay that the verſicles and reſponſes are very nearly the ſame in each: Beſides theſe the author has inſerted a variety of chanting tunes for the Pſalms, Venite exultemus, &c. ſome of which it is conjectured were compoſed by Dr. Child of Windſor, as is alſo a Te Deum of four parts in counterpoint, there alſo given. The litany ſeems to be that of Tallis in four parts: It is followed by a burial ſervice in four parts of Mr. Robert Parſons, and a Veni Creator, the author unknown, which concludes the book.

The places of organiſt and maſter of the children in the ſeveral cathedrals, were no ſooner filled up with able men, than thoſe on whom they were beſtowed, as alſo the gentlemen of the king's chapel laboured inceſſantly in the compoſition of ſervices and anthems; thereby endeavouring to make up the loſs which church-muſic had ſuſtained in the preceding period of near twenty years, ſo that in the ſhort ſpace of two years, a great number of each were compoſed by them, as appears by James Clifford's Collection of divine Services and Anthems uſually ſung in his Majeſties Chapell, and in all the Cathedrals and Collegiate Choires of England and Ireland. Lond. 1664, duod.

This James Clifford was a native of Oxford, being born in the pariſh of St. Mary Magdalen there. He was educated in Magdalen college ſchool, and became a choriſter of that college, but took no degree in the univerſity of Oxford. After the reſtoration he was a minor canon of St. Paul's cathedral, and reader in ſome church near Carter lane; and after that chaplain to the honourable ſociety of Serjeants-Inn in Fleet-ſtreet, London *. He died about the year 1700, leaving a widow, who ſurvived him ſome years; ſhe dwelt in Wardrobe Court in Great Carter-lane, London, and had a daughter, who

* Athen. Oxon. vol. II. col. 1019.

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taught a ſchool of little children *. Beſides the above collection, he publiſhed a Catechiſm, and a preparation Sermon; and theſe ſeem to be the whole of his writings.

To the collection of Services and Anthems abovementioned, is a dedication to Dr. Walter Jones, Sub-dean of the chapel royal, and two prefaces, the one whereof ſeems to have been publiſhed with an earlier edition of the book, the other containing chanting tunes for the Venite, Te Deum, Benedicite, Jubilate, Magnificat, Cantate Domino, Nunc Dimittis, Deus miſereatur, the Pſalms, and Quicunque vult. After theſe follow 'Brief directions for the underſtanding of 'that part of the divine ſervice performed with the organ in St. Paul's 'cathedral on Sundayes, &c.' The particulars moſt worthy of regard among theſe directions are the following: 'After the Pſalms a vo-'luntary upon the organ alone.' 'After the third collect "O Lord "our heavenly father, &c." is ſung the firſt anthem.' 'After the 'bleſſing "The grace of our Lord Jeſus Chriſt, &c" a voluntary alone 'upon the organ †. In the ſecond or communion ſervice, nothing remarkable occurs; but after the ſermon follows another anthem, which concludes the morning ſervice.

At evening ſervice 'After the pſalms, a voluntary alone by the or-'gan.' After the third collect "Lighten our darkneſs, &c." is ſung 'the firſt, and after the ſermon the laſt anthem.'

At the end of the book is a ſhort addreſs to the reader, in which it is intimated that the beſt muſicians of later times had found it expedient to reduce the ſix ſyllables uſed in ſolmiſation to four, by permutation of UT, RE, into SOL, LA. At the end of this poſtſcript the author profeſſes to exhibit a table, containing, as he terms it, 'that very baſis or foundation of muſic which had long before been 'compiled for the inſtruction of youth in the rudiments of muſick, 'by that moſt worthy and excellent author thereof, Ralph Winter-'ton, Dr. of Phyſick and Regius Profeſſor of the ſame in the univer-'ſity of Cambridge, in his own words and methode;' but, by ſome

* Theſe particulars were communicated by a perſon now living, who was one of the daughter's little pupils, and, though turned of fourſcore, retains a remembrance of his perſon.

† This was the uſage in cathedrals for many years, but in ſome, particularly St. Paul's and Canterbury, and at Weſtminſter, the practice has been, and ſtill is, inſtead of a voluntary to ſing the Sanctus to ſolemn muſic in the interval between morning prayer, concluding with the Benediction, and the ſecond or communion ſervice, which is certainly a change for the better. In the Temple church, which by the way is neither a cathedral nor parochial church, a voluntary is introduced in this part of the ſervice, but at no other in London.

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unaccountable miſtake, this table or baſis, whatever it be, is omitted in all the copies of the book that have come to our hands, and inſtead thereof is inſerted 'A Pſalm of Thankſgiving to be ſung by 'the Children of Chriſt's Hoſpital on Monday and Tueſday in Eaſter 'holydaies at Saint Maries Spittle, for their founders and benefactors, 'compoſed to Muſick by Thomas Brewer.'

This book, as it contains not the muſic, but only the words of the ſervices and anthems in uſe at the time of its publication, is ſo far at leaſt valuable, as it ſerves to ſhew what was the ſtock of muſic which the church ſat out upon at the reſtoration, as alſo who were the compoſers of greateſt eminence at that time; and theſe appear to have been William Bird, Thomas Tallis, Thomas Weelks, Richard Farrant, Edmund Hooper, William Mundy, John Shepherd, Orlando Gibbons, Adrian Batten, Dr. Tye, Robert White, Dr. Giles, Robert Parſons, Thomas Morley, John Ward, John Hilton, Dr. Bull, Richard Price, Albertus Bryne, organiſt of St. Paul's cathedral; Michael Eaſt, Henry Lawes, Henry Smith, Mr. Cob, Henry Molle, Mr. Johnſon, Thomas Tomkyns, Chriſt. Gibbons, Lawrence Fiſher, Mr. Stonard, Henry Looſemore, Mr. Jeffries, Randolph Jewett, Mr. Bennett, Mr. Wilkinſon, Mr. Gibbs, John Amner, John Holmes, Mr. Coſte, Mr. Cranford, Dr. Wilſon, Richard Gibbs, organiſt of Chriſt Church in Norwich; Mr. Wigthorpe, Leonard Woodſon, Richard Hutchinſon, Mr. Rogers, Martin Peerſon, Mr. Mudde, John Heath, Dr. Child, Edward Smith, Peter Stringer, organiſt of Cheſter cathedral; Richard Hinde, Richard Portman, George Maſon, John Hingeſtone, Richard Carre, Giles Tomkins, William Lawes, Edward Low, Pelham Humfrey, John Blow, and Robert Smith, the three latter children of his majeſty's chapel; Henry Cook, Eſq. maſter of the children, and one of the gentlemen of his majeſty's chapel royal; Matthew Lock, Eſq. Sir William Leighton, Robert Jones, Alphonſo Feraboſco.

The number of workmen in England being found too few to anſwer the demand for organs, it was thought expedient to make offers of encouragement for foreigners to come and ſettle here; theſe brought over from Germany Mr. Bernard Schmidt and Harris; the former of theſe, for his excellence in his art, and the following particulars reſpecting him, deſerves to live in the remembrance of all ſuch as are friends to it.

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BERNARD SMITH

ORGAN-MAKER.

From a Picture in the Music-School, Oxford.

BERNARD SCHMIDT, or, as we pronounce the name, Smith, was a native of Germany, but of what city or province in particular is not known. Upon the invitations of foreign workmen to ſettle here, he came into England, and brought with him two nephews, the one named Gerard, the other Bernard; and, to diſtinguiſh him from theſe, the elder had the appellation of Father Smith. Immediately upon their arrival Smith was employed to build an organ for the royal chapel at Whitehall, but, as it was built in great haſte, it did not anſwer the expectations of thoſe who were judges of his abilities. He had been but a few months here before Harris arrived from France,

bringing with him a ſon named Renatus, who had been brought up in the buſineſs of organ-making under him; they met with little encouragement, for Dallans and Smith had all the buſineſs of the kingdom; but upon the deceaſe of Dallans in 1672 *, a competition aroſe between theſe two foreigners, which was attended with ſome remarkable circumſtances. The elder Harris was in no degree a match for Smith, but his ſon Renatus was a young man of ingenuity and ſpirit, and ſucceeded ſo well in his endeavours to rival Smith, that at length he got the better of him.

The conteſt between Smith and the younger Harris was carried on with great ſpirit; each had his friends and ſupporters, and the point of preference between them was hardly determined by that exquiſite piece of workmanſhip of Smith, the organ now ſtanding in the Temple church; of the building thereof the following is the hiſtory, as related by a perſon who was living at the time, and intimately acquainted with both Smith and Harris.

'Upon the deceaſe of Mr. Dallans and the elder Harris, Mr. Renatus Harris and Father Smith became great rivals in their employment, and ſeveral tryals of ſkill there was betwixt them on ſeveral occaſions; but the famous conteſt between theſe two artiſts was at the Temple church, where a new organ was going to be erected towards the latter end of K. Charles the ſecond's time: both made friends for that employment; but as the ſociety could not agree about who ſhould be the man, the Maſter of the Temple and the Benchers propoſed they both ſhould ſet up an organ on each ſide of the church, which in about half a year or three quarters of a year was done accordingly; Dr. Blow and Mr. Purcell, who was then in his prime, ſhewed and played Father Smith's organ on appointed days to a numerous audience; and, till the other was heard, every body believed that Father Smith certainly would carry it.

'Mr. Harris brought Mr. Lully, organiſt to Queen Catherine, a very eminent maſter, to touch his organ, which brought Mr. Harris's organ into that vogue; they thus continued vying with one another near a twelvemonth.

* An inſcription on a ſtone in the old church of Greenwich aſcertained nearly the time of his death; Strype gives it in theſe words: 'Ralph Dallans, Organ-maker, deceaſed 'while he was making this organ; begun by him Feb. 1672. James White his partner 'finiſhed it, and erected this ſtone 1673.' Circuit Walk. Greenwich. The organ at New College Oxford, as alſo that in the muſic-ſchool there, were made by Dallans.

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'Then Mr. Harris challenged Father Smith to make additional 'ſtops againſt a ſet time; theſe were the Vox-humane, the Cremo-'na or Violin ſtop, the double Courtel or baſs Flute, with ſome 'others I may have forgot.

'Theſe ſtops, as being newly invented, gave great delight and 'ſatisfaction to the numerous audience; and were ſo well imitated 'on both ſides, that it was hard to judge the advantage to either: At 'laſt it was left to my Lord Chief Juſtice Jeffries, who was of that 'houſe, and he put an end to the controverſy by pitching upon Fa-'ther Smith's organ; ſo Mr. Harris's organ was taken away without 'loſs of reputation *, and Mr. Smith's remains to this day. * * * * * 'Now began the ſetting up of organs in the chiefeſt pariſhes of the 'city of London, where for the moſt part Mr. Harris had the advan-'tage of Father Smith, making I believe two to his one; among 'them ſome are reckoned very eminent, viz. the organ at Saint 'Bride's, Saint Lawrence near Guildhall, Saint Mary Ax, &c. †'

Notwithſtanding this ſucceſs of Harris, Smith was conſidered as an able and ingenious workman; and, in conſequence of this character, he was employed to build an organ for the cathedral of St. Paul ‡. The organs made by him, though in reſpect of the workmanſhip they are far ſhort of thoſe of Harris, and even of Dallans, are juſtly admired; and, for the fineneſs of their tone, have never yet been equalled.

* Harris's organ was afterwards purchaſed for the cathedral of Chriſt Church at Dublin, and ſet up there; but about twenty years ago Mr. Byfield was ſent for from England to repair it, which he objected to, and prevailed on the chapter to have a new one made by himſelf, he allowing for the old one in exchange. When he had got it he would have treated with the pariſhioners of Lynn in Norfolk for the ſale of it; but they diſdaining the offer of a ſecond-hand inſtrument, refuſed to purchaſe it, and employed Snetzler to build them a new one, for which they paid him 700l. Byfield dying, his widow ſold Harris's organ to the pariſh of Wolverhampton for 500l. and there it remains at this day. One of two eminent maſters now living, who were requeſted by the churchwardens of Wolverhampton to give their opinions of this inſtrument, declares it to be the beſt modern organ he ever touched.

Mr. Francis Piggot was the firſt organiſt of the Temple church. This perſon had been an organiſt extraordinary of the chapel royal, but, upon the deceaſe of Dr. Child, was appointed to ſucceed him as organiſt in ordinary, and was ſworn in accordingly, 10 Apr. 1697. He died in 1704, and was ſucceeded at the Temple by his ſon, who died about the year 1736. As the church is common to both the ſocieties of the Inner and Middle Temple, there have for many years paſt been two organiſts of it.

† Dr. Tudway's letter to his ſon above cited.

‡ He alſo made the organ for the Theatre, and Chriſt Church, and for the church of St. Mary at Oxford; and at London he made that of St. Mary at Hill, St. Clement Danes, and of St. Margaret's Weſtminſter. That at the Theatre was taken down, and removed to the church of St. Peter in the Eaſt at Oxford, and a new one, made by Byfield and Green, erected in its ſtead.

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The name of Smith occurs in the lists of the chapel establishment from 1703 to 1709, inclusive, as organ-maker to the chapel, and also to queen Anne. He had a daughter, married to Christopher Schrider, a workman of his, who about the year 1710 succeeded him in his places.

The organ of St. Paul's, erected soon after the year 1700, had established the character of Smith as an artist; whether Harris had been his competitor for building an instrument for that church, as he had been before at the Temple, does not now appear; but in the Spectator, No. 552, for December 3, 1712, is a recommendation of a proposal of Mr. Renatus Harris, organ-builder, in these words: 'The ambition of this artificer is to erect an organ in St. Paul's ca-'thedral, over the west door, at the entrance into the body of the 'church, which in art and magnificence shall transcend any work of 'that kind ever before invented. The proposal in perspicuous lan-'guage sets forth the honour and advantage such a performance 'wou'd be to the British name, as well that it would apply the 'power of sounds in a manner more amazingly forcible than per-'haps has yet been known, and I am sure to an end much more 'worthy. Had the vast sums which have been laid out upon operas 'without skill or conduct, and to no other purpose but to suspend 'or vitiate our understandings, been disposed this way, we should 'now perhaps have an engine so formed, as to strike the minds of 'half a people at once in a place of worship with a forgetfulness of 'present care and calamity, and a hope of endless rapture, joy, and 'Hallelujah hereafter.'

In the latter part of his life Renatus Harris retired to Bristol, and, following his business there, made sundry organs for the churches in that city, and in the adjacent parishes, as also for churches in the neighbouring counties. He had a son named John, bred up under him, who followed the business of organ-making, and made a great number of very fine instruments *. In the Mercurius Musicus for September and October, 1700, is a song inscribed 'Set by Mr. René 'Harris.'

* The subsequent history of organ-makers and of organ-making in this country lies in so short a compass, that it may briefly be continued down from the time when Dr. Tudway's account ends, to nearly the present.

Smith's nephews, Gerard and Bernard, worked chiefly in the country, as did also one Swarbrick, bred up under the elder Harris, and one Turner of Cambridge; their employment was more in the repairing of old than the building of new organs. About the year 1700, one Jordan, a distiller, who had never been instructed in the business, but had a mechanical turn, and was an ingenious man, betook himself to the making of organs, and suc-

CHAP. IX.

IMmediately upon the reſtoration the utmoſt endeavours were exerted for the eſtabliſhment of a choir in the royal chapel: three organiſts were appointed, namely, Dr. Child, Dr. Chriſtopher Gibbons, and Mr. Edward Low. Theſe had alſo other places; for Child was organiſt of Windſor, Gibbons of Weſtminſter-abbey, and Mr. Lowe of Chriſt-church Oxford; and, as they attended by monthly rotation, their foreign places were rendered tenable with thoſe at the chapel. Henry Cook was made maſter of the children: this perſon had been bred up in the king's chapel, but quitted it at the commencement of the rebellion, and went into the king's army. In the year 1642 he obtained a captain's commiſſion, and ever after was called Captain Cook. Not his loyalty alone, but that and his ſkill in muſic recommended him to the favour of Charles II. A hymn of his compoſing in four parts was performed inſtead of the litany, in the chapel of St. George at Windſor, by order of the ſovereign and knights of the garter, on the ſeventeenth day of April, 1661.

The eſtabliſhment of the chapel of king Charles II. appears by the following entry in the Cheque-book:

ſucceeded beyond expectation. He had a ſon named Abraham, whom he inſtructed in the ſame buſineſs; he made the organ for the chapel of the Duke of Chandois at Cannons near Edgware, and many organs for pariſh churches. Byfield and Bridge were two excellent workmen; the former made the organ for Greenwich hoſpital, and the latter that noble inſtrument in the church of Spitalfields, for which he had only 600l. Theſe are all now dead. In the latter part of their lives, to prevent their underworking each other, there was a coalition between them; ſo that whoever was the nominal artificer of any inſtrument, the profits accruing from the making of it were divided among them all.

Contemporary with theſe men was one Morſe of Barnet, an apothecary by profeſſion, who would needs be a maker of organs. He made an organ for the church of St. Matthew Friday-ſtreet, and another for that of St. James Clerkenwell; they were both wretched inſtruments, and were taken down in a very few years after they were ſet up. One Griffin a barber in Fenchurch-ſtreet, alſo pretended to make organs: he dealt with a few pariſhes in London in a very ſingular way: in conſideration of an annuity granted to him for his life, he built for the contracting pariſh an organ, and engaged to pay a perſon for playing it as long as the annuity ſhould be payable: encouraged by his ſucceſs in three or four inſtances of the kind, this man ſtood for Greſham profeſſor of muſic againſt a perſon well ſkilled in the ſcience, and, being a common-council man, and the electors alſo common-council men of London, he was choſen.

'The names of the Subdean, Gentlemen, and others of his Ma-
'jesty's Chapel Royal, at the time of the Coronation of King
'Charles the Second.

April 23d being St. George's day, 1661.

Dr. Walter Jones, Subdean.

Ministers.
- Roger Nightingale
- Ralph Amner
- Philip Tinker
- John Sayer
- Durant Hunt
- George Low
- Henry Smith
- William Tucker

Organists.
- Edward Lowe
- William Child
- Christ. Gibbons

Henry Cook, Master of the Children

Henry Lawes, Clerk of the Cheque.

Gent.
- Thomas Piers
- Thomas Hazzard
- John Harding

Gent.
- William Howes
- Thomas Blagrave
- Gregory Thorndell
- Edward Bradock
- Henry Purcell
- James Cob
- Nathaniel Watkins
- John Cave
- Alphonso Marsh
- Raphael Courteville
- Edward Coleman
- Thomas Purcell
- Henry Frost
- John Goodgroom
- George Betenham
- Matthew Pennell

Thomas Haynes, Serjeant of the Vestry.
William Williams, Yeoman.
George Whitaker, Yeoman.
Augustine Cleveland, Groom.

'At which time every gentleman of the chapel in orders had al-
'lowed to him for a gown five yards of fine scarlet; and the rest of
'the gentlemen, being laymen, had allowed unto each of them foure
'yards of the like scarlet.'

The stock of music which they set out upon consisted chiefly of the anthems and services contained in Barnard's collection, and such others in manuscript as could be recovered and made perfect: these lasted about three or four years; but the king perceiving a genius in many of the young people of the chapel, encouraged them to compose themselves; and many of this first set, even while they were

were children of the chapel, compoſed anthems and ſervices which would do honour to a mature age. Theſe were ſung to violins, cornets, and ſacbuts, the performers on which were placed in the organ loft; and, by the king's ſpecial order, had Symphonies and Ritornellos adapted to thoſe inſtruments.

The ſalaries of the gentlemen of the chapel had been augmented both by James I. and Charles I. and in the year 1663 Charles II. by a privy-ſeal, farther augmented them to ſeventy pounds a year; and granted to Mr. Cook and his ſucceſſors in office, thirty pounds a-year for the diet, lodging, waſhing, and teaching each of the children of the chapel royal. A copy of this grant is entered in the cheque-book; in the margin thereof is a memorandum purporting that it was obtained at the ſolicitation of Mr. Cook *.

* Charles the Second had ſome knowledge of muſic; he underſtood the notes, and ſung, to uſe the expreſſion of one who had often ſung with him, a plump baſs; but it no where appears that he conſidered muſic in any other view than as an incentive to mirth. In a letter of his to Henry Bennet, afterwards earl of Arlington, dated from Bruges, Auguſt 18, 1655, he ſays, 'Pray get me pricked down as many new Corrants and Sarra-'bands and other little dances as you can, and bring them with you, for I have got a 'ſmall fidler that does not play ill on the fiddle.' See the account of the preſervation of King Charles II. after the battle of Worceſter, page 150.

And in another letter to the ſame perſon, dated Sept. 1, 1656, he ſays 'You will find 'by my laſt, that though I am furniſhed with one ſmall fidler, yet I would have another 'to keep him company; and if you can get either he you mention, or another that plays 'well, I would have you do it.' Ibid. page 168.

His taſte for muſic ſeems to have been ſuch as diſpoſed him to prefer a ſolo ſong to a compoſition in parts; though it muſt be confeſſed that the pleaſure he took in hearing Mr. Goſtling ſing, is a proof that he knew how to eſtimate a fine voice. This gentleman came from Canterbury, and in 1678 was ſworn a gentleman extraordinary, and in a few days afterwards, a vacancy then happening by the death of Mr. William Tucker abovementioned, a gentleman in ordinary of the royal chapel. He was afterwards ſub-dean of St. Paul's, and his memory yet lives in that cathedral. Purcell made ſundry compoſitions purpoſely for him, and, among others, one, of which the following is the hiſtory.

The king had given orders for building a yacht, which, as ſoon as it was finiſhed, he named the Fubbs, in honour of the ducheſs of Portſmouth, who we may ſuppoſe was in her perſon rather full and plump. The ſculptors and painters apply this epithet to children, and ſay for inſtance of the boys of Fiammengo, that they are ſubby. Soon after the veſſel was launched the king made a party to ſail in this yacht down the river, and round the Kentiſh coaſt; and, to keep up the mirth and good humour of the company, Mr. Goſtling was requeſted to be of the number. They had got as low as the North Foreland, when a violent ſtorm aroſe, in which the king and the duke of York were neceſſitated, in order to preſerve the veſſel, to hand the ſails, and work like common ſeamen; by good providence however they eſcaped to land: but the diſtreſs they were in made an impreſſion on the mind of Mr. Goſtling, which was never effaced. Struck with a juſt ſenſe of the deliverance, and the horror of the ſcene which he had but lately viewed, upon his return to London he ſelected from the pſalms thoſe paſſages which declare the wonders and terrors of the deep, and gave them to Purcell to compoſe as an anthem, which he

The encouragement given to church-muſic by king Charles II. had an effect upon all the choirs in the kingdom. In cathedrals that were amply endowed, as St. Paul's for inſtance, in which a maintenance is aſſigned for minor canons and lay ſingers, the performance was little inferior to that of the royal chapel *: In other cathedrals, where the revenues were ſo ſmall as to reduce the members of the church to the neceſſity of taking mechanics and illiterate perſons to aſſiſt in the choral ſervice, it was proportionably inferior. But the moſt obvious effect of it was a variation in the church ſtyle. It has already been remarked, that the ſervices and anthems contained in Barnard's collection were the ſtock which the church ſet out upon at the reſtoration; theſe were grown familiar after a few years practice; the king was in the flower of his age, and the natural gaiety of his diſpoſition rendered him averſe to the ſtyle of our beſt church muſic; in ſhort, he had not ſolidity of mind, nor ſkill ſufficient to contemplate the majeſty and dignity, nor taſte enough to reliſh that moſt exquiſite harmony, which diſtinguiſh the compoſitions of Tye, of Tallis, Bird, Farrant, Gibbons, and many others. This was ſoon diſcovered by the young people of the chapel, and gave ſuch a direction to their ſtudies, as terminated in the commencement of what may very truly and emphatically be called a new ſtyle of church-muſic †.

Amongſt thoſe that affected to compoſe in the light ſtyle of

he did, adapting it ſo peculiarly to the compaſs of Mr. Goſtling's voice, which was a deep baſs, that hardly any perſon but himſelf was then, or has ſince been able to ſing it; but the king did not live to hear it: this anthem, though never printed, is well known. It is taken from the 107th pſalm; the firſt two verſes of the anthem are the 23d and 24th of the pſalm. 'They that go down to the ſea in ſhips, and occupy buſineſs in great waters. 'Theſe men ſee the works of the Lord, and his wonders in the deep.'

King Charles II. could ſing the tenor part of an eaſy ſong; he would oftentimes ſing with Mr. Goſtling; the duke of York accompanying them on the guitar.

* About this time it was very common for perſons of rank to reſort in the afternoon to St. Paul's to hear the ſervice, and particularly the anthem; and to attend a lady thither was eſteemed as much an act of politeneſs, as it would be now to lead her into the opera. In the life of Mary Moders, the famous pretended German princeſs, who was executed in the year 1673, for a capital felony in ſtealing plate, and who had been married to many huſbands, it is related that whilſt Mr. Carleton, one of them, was courting her, and in the infancy of their acquaintance, he invited her to honour him with her company to St. Paul's, to hear the organ, and certain excellent hymns and anthems performed by rare voices.

† The particular inſtances of innovation were ſolo anthems and movements in courant time, which is a dancing meaſure, and which the king had acquired a great fondneſs for whi'e he was in France.

church-

church-muſic. Mr. Pelham Humphrey *, Mr. Blow, and Mr. Michael Wiſe were the chief; theſe were children of the chapel, educated under Captain Cook; they were all three young men of genius, and were not more diſtinguiſhed for the novelty and originality of their ſtyle, than for their ſkill in the principles of harmony.

The reſtoration of monarchy, and the re-eſtabliſhment of eccleſiaſtical diſcipline, induced many devout perſons to attempt a revival of that knowledge which is neceſſary to the decent and orderly performance of this part of divine worſhip; and to that end John Playford publiſhed a new edition of his Introduction to the Skill of Muſick, originally printed during the uſurpation, viz. in 1655, which was followed by a collection entitled 'Pſalms and Hymns in ſolemn 'muſick, in foure parts, on the common tunes to the pſalms in metre 'uſed in pariſh-churches. Alſo ſix hymns for one voice to the or-'gan,' by the ſame John Playford; printed by W. Godbid, and dedicated to Sancroft, dean of St. Paul's. Fol. 1671.

In the preface to this work, which carries with it an air of ſerioufneſs that diſtinguiſhes the writings of this honeſt old man, the teſtimony of ſome of the fathers, and the example of the primitive church are adduced in favour of the practice of pſalm-ſinging. The author cites a paſſage from Comenius, which ſhews that in his time the Bohemians, beſides the Pſalms of David, had no fewer than ſeven hundred hymns in uſe. He then gives a ſhort hiſtory of the cuſtom of ſinging pſalms; and, ſpeaking of our old verſion, and the reception it met with, ſays it was made by men whoſe piety exceeded their poetry, but that ſuch as it was, it was ranked with the beſt Engliſh poeſy at that time.—That the Pſalms, tranſlated into Engliſh metre, and having apt tunes ſet to them, were at firſt uſed and ſung only for devotion in private families, but that ſoon after by permiſſion they were brought into churches.—That for many years this part of divine ſervice was ſkilfully and devoutly performed with delight and comfort by many honeſt and religious people, and is ſtill continued in our churches, but not with that reverence and eſtimation as for-

* Of Humphrey it is ſaid in particular that his proficiency in muſic, and the preſages of his becoming a great man in his profeſſion, gave great uneaſineſs to his maſter Captain Cook. In the Aſhmolean Manuſcript, mentioned in vol. III. page 258, it is ſaid by the author, Anthony Wood, of Cook that he was the beſt muſician of his time, till Pell. Humphries came up, after which ſays the MS. he died with diſcontent.

merly: ſome not affecting the tranſlation, others not liking the muſic, both which he confeſſes need reforming.—That thoſe many tunes formerly uſed to theſe Pſalms, for excellency of form, ſolemn air, and ſuitableneſs to the matter of the Pſalms, are not inferior to any tunes uſed in foreign churches, but that the beſt and almoſt all the choice tunes are loſt and out of uſe in our churches; the reaſon whereof he gives in theſe words: 'In and about this great city in 'above one hundred pariſhes, there is but few pariſh-clerks to be 'found that have either ear or underſtanding to ſet one of theſe 'tunes muſically as it ought to be; it having been a cuſtom during 'the late wars, and ſince, to chuſe men into ſuch places more for 'their poverty than ſkill and ability, whereby this part of God's 'ſervice hath been ſo ridiculouſly performed in moſt places, that it 'is now brought into ſcorn and deriſion by many people.'

For theſe reaſons he profeſſes, through the aſſiſtance of Almighty God, to have undertaken the publication of this work, and therein to have ſelected all the beſt and choiceſt tunes, to the number of forty-ſeven, to which, with a baſs he has compoſed two contratenors, making four parts, all which are fitted to men's voices.

Playford appears to have been no admirer of the old verſion of the Pſalms, and therefore he has ſelected from a tranſlation by Dr. Henry King, biſhop of Chicheſter, and from another by one Mr. Miles Smith, and alſo from the Poems of Mr. George Herbert, ſuch pſalms and hymns, as for elegance of ſtyle, ſmoothneſs of language, and ſuitableneſs to the tunes, he thinks excel thoſe contained in the former.

There are few poſitions in this preface of Playford but what will readily be aſſented to, except that which relates to the loſs of the beſt and almoſt all the choice tunes anciently uſed in our churches; for, though in a great meaſure out of uſe, they exiſt even at this day in the collections of Eſte, Ravenſcroft, Alliſon, and other authors, as has been ſhewn.

The ſame Playford ſoon after publiſhed in octavo, 'The whole 'Book of Pſalms: with the uſual Hymns and ſpiritual Songs. To-'gether with all the ancient and proper Tunes ſung in Churches, 'with ſome of later uſe. Compoſed in three parts, Cantus, Medius, 'and Baſſus, in a more plain and uſeful method than hath been for-'merly publiſhed.' In this collection the author, varying from the rule obſerved by him in the former, has given the church-tune to the cantus

cantus part, and has contrived the medius, ſo as not to riſe above the cantus, to the end that the air of the church-tune ſhould predominate; further he has placed the two upper parts in the G SOL RE UT cliff, an innovation which it is eaſier to make than defend.

We meet here with a great variety of tunes now in common uſe, which are not contained in Ravenſcroft, namely, St. James's, London New, St. Mary's, and others called Proper Tunes, which, for ought that appears to the contrary, we may conclude were compoſed by Playford himſelf.

For the reaſons deducible from the above account of his works, Playford is looked upon as the father of modern pſalmody; but, notwithſtanding his labours, it does not appear that the practice has much improved ſince his time; one cauſe whereof may poſſibly be the uſe of the organ in pariſh churches, which within this laſt century has increaſed to ſo great a degree, that in moſt of the cities and great towns in the kingdom it is a ſign of great poverty in a pariſh for a church to be without one. The conſequence whereof is, that the conduct of this part of the ſervice devolves to the organiſt: He plays the thorough-baſs, or, in other words, the whole harmony of the tune, while the clerk and the congregation ſing the tenor, which they remember and ſing by ear only, in which kind of performance not the leaſt ſkill in muſic is neceſſary *.

Beſides what are to be found in the collections before enumerated, there are extant many other muſical compoſitions to the words of David's Pſalms, either cloſely or paraphraſtically rendered, which lie diſperſed in the works of the muſicians who flouriſhed about the latter end of the ſixteenth, and the beginning of the laſt century: To mention a few inſtances, a collection entitled Certaine Pſalmes ſelect out of the Pſalmes of Dauid, and drawen into Engliſhe Metre, with notes to euerie Pſalme in foure partes to ſynge, was publiſhed by Francis Seager, 12mo. 1553. John Keeper, of Hart Hall Oxon. publiſhed in 1574, 'Select Pſalms of Dauid ſet to muſicke

* In country pariſhes, where the people have not the aid of an inſtrument to guide them, ſuch young men and women as nature has endowed with an ear and a tolerable voice, are induced to learn to ſing by book as they call it; and in this they are generally aſſiſted by ſome poor ignorant man, whom the poring over Ravenſcroft and Playford has made to believe that he is as able a proficient in pſalmody as either of thoſe authors. Such men as theſe aſſume the title of ſinging-maſters and lovers of divine muſic, and are the authors of thoſe collections which are extant in the world, and are diſtinguiſhed by the titles of 'David's Harp new ſtrung and tuned, 'The Harmony of Sion,' 'The Pſalm-'ſinger's Companion,' and others of the like kind, to an incredible number.

'of foure parts;' and in 1585 one John Coſin publiſhed the Pſalms in muſicke of fiue and ſix parts.

In 1594 Dr. John Mundy, organiſt of the chapel of Windſor *, publiſhed 'Songs and Pſalmes compoſed into 3 and 4 parts for the uſe 'and delight of all ſuch who either loue or learne muſicke.' As to the ſongs, they are to every intent madrigals; and for the pſalms, ſome are proſe, as they ſtand in the old Bible tranſlation, the reſt are of the verſion of Sternhold and Hopkins, to the amount of about twenty in the whole.

Some years after, a perſon, of whom nothing more than the initials of his name, R. H. is known, publiſhed a tranſlation of an Italian paraphraſe of the ſeven penitential pſalms, written by Franceſco Bembo, with the muſic of Giovanni Croce, Maeſtro di Cappella of the church of St. Mark at Venice, a celebrated compoſer of that time †, and whom Morley mentions as ſuch in his Introduction. The title of the book is 'Muſica Sacra to ſix voyces, com-'poſed in the Italian tongue by Giovanni Croce, new Engliſhed,' printed by Eſte in 1608. The motives to the publication of this book, which are ſaid to be the excellence of the ſongs, and the promotion of piety, are given at large in the dedication of the work 'to 'the uertuous louers of muſicke.'

Theſe compoſitions are in a ſtyle greatly ſuperior to thoſe contained in the former collections, which, as they were intended ſolely for popular uſe, were, as has been mentioned, of that ſpecies of muſical compoſition diſtinguiſhed by the name of Counterpoint: On the contrary, theſe of Mundy and Coſin, and more eminently thoſe of Byrd are deſcant, and that of a very artificial contexture.

The paraphraſe of the Pſalms by George Sandys was, and that very deſervedly, in great eſtimation about the beginning of the laſt century; and this induced the two brothers, Henry and William Lawes, the great muſicians of that day, to ſet many of them to muſic. Sandys's Pſalms are alſo ſet to muſic for two voices, with a thorough-baſs, by Mr. Walter Porter.

A paraphraſe of ſome ſelect pſalms by Sir John Denham, Mr. Addiſon, and others, was ſet to muſic for a ſingle voice with inſtrumental parts, by Mr. Andrew Roner, a teacher of muſic in London, and publiſhed about the year 1730.

* Mentioned page 27 of this volume. † See an account of him in vol. III. page 222.

CHAP.

CHAP. X.

THE practice of muſic had ſuffered no leſs than the profeſſion of it during the uſurpation. King Charles I. ſoon after his acceſſion, had ſhewn a diſpoſition to encourage the liberal arts, and particularly muſic, as appears by his charter granted to Nicholas Laniere and others, herein before inſerted *. He had alſo in the eleventh year of his reign granted a charter to divers perſons, the moſt eminent muſicians, incorporating them by the ſtyle of Marſhall, Wardens, and Cominalty of the Arte and Science of Muſick in Weſtminſter, in the County of Middleſex, and inveſted them with ſundry extraordinary powers and privileges, which charter was by the ſame king confirmed in the fourteenth year of his reign.

This charter had lain dormant from the time of granting it to the reſtoration, that is to ſay, above twenty-five years, but immediately after that event, the perſons named in it, or ſuch of them as were then living, determined to reſcue muſic from the diſgrace into which it had fallen, and exert their authority for the improvement of the ſcience and the intereſt of its profeſſors.

The hiſtory of this corporation lies in a ſhort compaſs; the minutes of their tranſactions are extant among the Harleian manuſcripts, in a book formerly Mr. Wanley's, numbered in the catalogue 1911. As there is no entry in this book of the charter, recourſe has been had to the patent-roll, in the chapel of the Rolls: The purport thereof is as follows.

The charter bears date 15 Jul. 11 Car. and recites that king Edw. 'IV. by his letters patent under the greate ſeale of his realme of Eng-'land, bearing date the foure and twentieth day of Aprill, in the 'nynth yeare of his raigne, did for him and his heires give and graunt 'licence unto Walter Haliday † Marſhall and John Cliff, and others, 'then minſtrells of the ſaid king, that they by themſelves ſhould 'be in deed and name one body and cominalty, perpetual and

* Page 36 of this volume.

† Sic Orig. The Chriſtian name of Marſhall is Robert, as appears by the charter itſelf, which as a ſingular curioſity is here inſerted from Rymer's Fœdera, tom. XI.

'Pro

'capable in the lawe, and ſhould have perpetual ſucceſſion; and 'that as well the minſtrells of the ſaid king, which then were, as

'*Pro Fraternitate Miniſtrallorum Regis.*

'Rex Omnibus, ad quos &c. Salutem.

'Sciatis quòd, ex Quereloſa Inſinuatione, Dilectorum Nobis, *Walteri Haliday* Mareſ-'calli, *Johannis Cliff*, *Roberti Marſhall*, *Thomæ Grene*, *Thomæ Calthorn*, *Willielmi Cliff*, '*Willielmi Chriſtean*, Et *Willielmi Eyneyſham*, Miniſtrallorum noſtrorum accepimus qua-'liter nonnulli, rudes Agricolæ & Artifices diverſarum Miſterarum Regni noſtri Angliæ, 'finxerunt ſe fore Miniſtrallos,

'Quorum aliqui Liberatam noſtram, eis minimé datam, portarent, Seipſos etiam fin-'gentes eſſe Miniſtrallos noſtros proprios,

'Cujus quidem Liberatæ ac dictæ Artis ſive Occupationis Miniſtrallorum colore, in 'diverſis Partibus Regni noſtri prædicti, grandes Pecuniarum Exactiones de Ligeis noſtris 'deceptivè colligunt & recipiunt,

'Et licet Ipſi in Arte ſive Occupatione illa minimè Intelligentes ſive Experti exiſtant, '& diverſis Artibus & Operationibus Diebus Ferialibus ſive Profeſtis utuntur, & Victum 'ſuum inde ſufficienter Percipiant, de Loco tamen ad Locum in Diebus Feſtivalibus 'diſcurrunt, & Proficua illa totaliter percipiunt, e quibus Miniſtralli noſtri prædicti, & 'cæteri Miniſtralli noſtri pro tempore exiſtentes, in Arte ſive Occupatione prædicta ſuffi-'cienter Eruditi & Inſtructi, nulliſque aliis Laboribus, Occupationibus, ſive Miſteris 'utentes, vivere deberent,

'Nedùm in Artis ſive Occupationis illius nimiam Verecundiam, ac ipſorum Miniſ-'trallorum noſtrorum, eadem Arte ſive Occupatione ut prædictum eſt utentium, Dete-'rioration em multiplicem & manifeſtam, verùm etiam in Populi noſtri in hujuſmodi 'Agricultura ſua & aliter Dampnum ut accepimus non modicum & Gravamen,

'Unde iidem Miniſtralli noſtri Nobis humilimè ſupplicârunt ut Nos eis de Remedio 'congruo in hac parte ex Gratia noſtra ſpeciali providere dignaremur,

'Nos, Præmiſſa conſiderantes ac Supplicationi ſuæ rationabili in ea parte favorabiliter 'inclinati, de Gratia noſtra prædicta, ac ex certa Scientia & mero Motu noſtris, *Conceſſi-'mus & Licentiam dedimus*, ac per Præſentes *Concedimus & Licentiam damus*, pro Nobis, & 'Hæredibus noſtris, quantum in Nobis eſt, præfatis, *Waltero Haliday* Mareſcallo, *Johan-'ni Cliff*, *Roberto Marſhalle*, *Thomæ Grene*, *Thomæ Calthorn*, *Willielmo Cliff*, *Willielmo 'Criſtean*, Et *Willielmo Eneyſham*, Miniſtrallis noſtris quòd Ipſi, ad Laudem & Honorem 'Dei, & ut ſpecialiùs exorare teneantur pro ſalubri Statu noſtro & Præcariſſimæ Con-'ſortis noſtræ *Elizabethæ Reginæ* Angliæ dùm agimus in humanis, & pro Animabus noſ-'tris cùm ab hac luce migraverimus, necnon pro Anima Cariſſimi Domini & Patris 'noſtri *Richardi* nuper *Ducis Eborum*, et Animabus inclitorum Progenitorum noſtrorum, '& omnium Fidelium Defunctorum, tàm in Capella beatæ Mariæ Virginis infra Eccle-'ſiam Cathedralem Sancti Pauli Londoniæ, quàm in Libera Capella noſtra Regia Sancti 'Anthonii in eadem Civitate noſtra Londoniæ, quandam FRATERNITATEM *ſive* GIL-'DAM perpetuam (quam, ut accepimus, Fratres & Sorores Fraternitatis Miniſtrallorum 'Regni noſtri prædicti, retroactis temporibus, Inierunt, Erexerunt, & Ordinârunt) Sta-'bilire, Continuare, & Augmentare, ac quaſcúmque Perſonas, tàm Homines, quàm Mu-'lieres, eis grato animo Adhærentes, in FRATRES & SORORES FRATERNITATIS ſive 'GILDÆ *prædictæ* Recipere, Admittere, & Acceptare poſſent & valeant,

'Et quòd Mareſcallus & Miniſtralli noſtri prædicti per Se ſint & eſſe debeant, Jure & 'Nomine UNUM CORPUS & UNA COMMUNITAS PERPETUA, ac Habiles & Capaces 'in Lege, Habeantque Succeſſionem perpetuam,

'*Et quòd* tàm Miniſtralli prædicti, qui nunc ſunt, quàm cæteri Miniſtralli noſtri & 'Hæredum noſtrorum qui exnunc erunt imperpetuum, ad eorum libitum Nominare poſ-'ſint, Eligere, Ordinare, & ſucceſſivè Conſtituere de Seipſis UNUM MARESCALLUM ha-'bilem et idoneum, pro Termino Vitæ ſuæ in Officio illo permanſurum, ac etiam quo-

'libet

'other minſtrells of the ſaid king, and his heires which ſhould 'be afterward, might at their pleaſure name, chuſe, ordeine, and

'libet Annio Duos Custodes *ad Fraternitatem ſive Gildam prædictam Regendum & Gu-*
'*bernandum.*

'*Et, ulteriùs, Volumus* & per Præſentes *Concedimus*, pro Supportatione & Augmenta-
'tione *Fraternitatis ſive Gildæ prædictæ*, quòd nullus Miniſtrallus Regni noſtri prædicti,
'quamvis in hujuſmodi Arte ſive Occupatione ſufficienter Eruditus exiſtat, eadem Arte
'ſive Occupatione infra Regnum noſtrum prædictum de cætero, niſi de *Fraternitate ſive*
'*Gilda prædicta* ſit & ad eandem Admiſſus fuerit & cum cæteris Confratribus ejuſdem
'contribuerit, aliquo modo utatur, nec eam palàm ſeu publicè excerceat (ita tamen quòd
'nullus prædictorum Miniſtrallorum, ſic ut prædicitur admittendorum, ſolvat pro hujuſ-
'modi Ingreſſu ſive Admiſſione ultra *Tres Solidos & Quatuor Denarios)* &, ſi ſecus fece-
'rit, ſeu quoquo modo contravenerit, per præfatos Mareſcallum & Miniſtrallos noſtros &
'Hæredum noſtrorum prædictorum, pro tempore exiſtentes, juxta eorum Diſcretiones
'Amerciatur,

'Et quòd prædicti *Mareſcallus & Miniſtralli* noſtri, ac *Cuſtodes* & *Succeſſores* ſui *Congre-*
'*gationes & Communicationes licitas* & honeſtas de Seipſis, ac *Statuta* & *Ordinationes licita*
'pro ſalubri Gubernatione & Commodo *Fraternitatis ſive Gildæ prædictæ*, quotiens &
'quando opus fuerit, licitè & impunè Incipere, Facere, & Ordinare valeant.

'*Et, ſi* aliquis hujuſmodi Miniſtrallorum noſtrorum vel Hæredum noſtrorum præ-
'dictorum Deceſſerit vel Obierit, ſeu ob Demerita vel Offenſas ſua, aut aliâ Cauſâ
'quacúmque, a Servitio noſtro prædicto Exoneratus, Amotus, ſive Depoſitus fuerit,
'adtunc *Mareſcallus & cæteri Miniſtralli noſtri*, & Hæredum noſtrorum pro tempore exiſ-
'tentes, alium Miniſtrallum idoneum & in Arte ſive Occupatione illa Expertum ſufficien-
'ter & Eruditum, ubicúmque loco infra Regnum noſtrum prædictum tàm infra Liberta-
'tes quàm extra eum inveniri contigerit (Comitatu Ceſtriæ Excepto) Vice & Loco hujuſ-
'modi ſic Deſcendentis Exonerati, Amoti, ſive Depoſiti, ex parte noſtra Eligere, Nomi-
'nare, & in unum Miniſtrallorum noſtrorum & Hæredum noſtrorum penes Nos Retinen-
'dum Habilitare, ac ad Vadia noſtra, noſtro Regio Aſſenſu ſuperinde habito, Admittere
'& Acceptare poſſint & valeant.

'*Et, inſuper*, *Volumus* & per Præſentes *Concedimus* præfatis Mareſcallo & Miniſtrallis
'noſtris, quòd Ipſi & Succeſſores ſui de cætero Poteſtatem habeant & Facultatem Inqui-
'rendi, omnibus viis modis & mediis rationabilibus & legitimis quibus meliùs ſciverint,
'per totum Regnum noſtrum prædictum, tàm infra Libertates quàm extra (dicto Comi-
'tatu Ceſtriæ Excepto) de omnibus & ſingulis hujuſmodi Perſonis fingentibus ſe fore Mi-
'niſtrallos, & dictam Liberatam noſtram ſurreptivè portantibus, ac Arte ſive Occupa-
'tione illâ, ut prædictum eſt, indebité & minus juſtè utentibus, ſeu eandem exercenti-
'bus, aut *de Fraternitate ſive Gilda prædicta* non exiſtentibus, & de omnibus aliis Articulis
'& Circumſtantiis Præmiſſa qualitercúmque concernentibus,

'Ac ad omnes & ſingulas hujuſmodi Perſonas, prædictam Artem & Occupationem
'Miniſtrallorum Excercentes, de tempore in tempus, quotiens neceſſe fuerit, tàm infra
'Libertates quàm extra (dicto Comitatu Ceſtriæ ut præmittitur Excepto) Supervidendum,
'Scrutandum, Regendum, & Gubernandum, & earum quamlibet, ob Offenſas & Defec-
'tus ſuos in Præmiſſis factos, juſtè & debitè Corrigendum & Puniendum,

'Ac quæcúmque Amerciamenta, Fines, Forisfacturas, & Deperdita (ſi quæ prætextu
'hujuſmodi Inquiſitionis Superviſûs ſeu Scrutinii, ratione Præmiſſorum, ſuper quaſcúm-
'que Perſonas, Se ut præfertur Miniſtrallos fingentes, ſeu aliter Delinquentes, debitè &
'probabiliter invenerint Adjudicata, Aſſeſſa, ſive Afferata) ad Uſum & Proficuum *Frater-*
'*nitatis prædictæ*, pro continua & perpetua Suſtentatione certarum Candelarum cerearum,
'vulgariter nuncupatarum *Tapers*, ad Sumptus ejuſdem Fraternitatis in Capellis prædic-
'tis ad præſens exiſtentium de cætero exiſtere contingentium, Levandum, Applicandum,
'& Diſponendum,

'*Habenda*

'ſucceſſively conſtitute from amongſt themſelves, one Marſhall, able 'and fitt to remaine in that office during his life, and alſoe twoe 'wardens every yeare, to governe the ſaid fraternity and guild.'

It alſo recites that 'certeine perſons, ſuggeſting themſelves to be 'freemen of a pretended ſociety of minſtrells in the cittie of London, 'in prejudice of the liberties and priviledges aforeſaid in the ſaid re-'cited letters patents mencioned and intended to the minſtrells 'and muſicians of the ſaid king and his heires, did by untrue ſug-'geſtions procure of and from king James of ever bleſſed memory, 'letters patent under his greate ſeale of England, bearing date the 'eight day of July, in the ſecond yeare of his raigne, to incorporate 'them by the name of maſter, wardens, and cominalty of the arte or 'ſcience of the muſicians of London. And, amongſt divers other

'*Habenda* & *Occupanda*, *Excercenda* & *Gaudenda*, omnia & ſingula prædicta Inquiſi-'tionem, Scrutinium, Superviſum, Regimen, Gubernationem, Correctionem, Punitio-'nem, ac cætera Præmiſſa modis & formis ſupradictis, præfatis *Waltero*, *Johanni*, *Roberto*, '*Thomæ Grene*, *Thomæ Calthorn*, *Willielmo Cliff*, *Willielmo Criſtean*, & *Willielmo Eyneſham*, 'Miniſtrallis noſtris, & Succeſſoribus ſuis Miniſtrallis noſtris & Hæredum noſtrorum præ-'dictorum imperpetuùm, ſine Occaſione, Impedimento, Impetitione, Moleſtatione, Per-'turbatione, ſeu Calumnia Noſtri, vel Hæredum noſtrorum, Juſticiariorum, Eſcaetorum, 'Vicecomitum, aut aliorum Ballivorum ſeu Miniſtrorum noſtrorum, vel Hæredum noſ-'trorum & aliorum quorumcúmque,

'Et hoc abſque Fine vel Feodo Magno ſeu Parvo, in Hanaperio Cancellariæ noſtræ ſeu 'alibi, ad uſum noſtrum ſeu Nomine noſtro, pro Præmiſſis faciendis aut ſolvendis,

'Eo quòd expreſſa mentio de vero Valore ſeu Certitudine Præmiſſorum, ſive eorum ali-'cujus, in Præſentibus minimè facta exiſtit, aut aliquo Statuto, Actu, ſive Ordinatione 'in contrarium factis, editis, ſeu proviſis, non obſtantibus.

'In cujus &c.

'Teſte Rege apud *Weſtmonaſterium* Viceſimo quarto die Aprilis.

'*Per Breve de Privato Sigillo & de Data, &c.*'

The above Walter Haliday, Robert Marſhall, and John Cliff, together with one William Wykes, had it ſeems been minſtrels of the king's predeceſſor Hen. VI. and were impowered by him to impreſs minſtrels 'in ſolatium regis,' as the writ expreſſes it. This ſingular precept appears in Rymer's Fœdera, tom. XI. page 375, and is in this form:

'*De Miniſtrallis propter Solatium Regis providendis.*

'Rex, dilectis ſibi, *Waltero Halyday*, *Roberto Marſhall*, *Willielmo Wykes*, & *Johanni Clyffe*, Salutem.

'Sciatis quòd Nos, conſiderantes qualiter quidem Miniſtralli noſtri jam tardè Viam 'univerſæ Carnis ſunt ingreſſi, aliiſque, loco ipſorum, propter Solatium noſtrum de 'neceſſe indigentes, Aſſignavimus vos, conjunctim & diviſim, ad quoſdam Pueros, 'Membris Naturalibus Elegantes, in Arte Miniſtrellatûs inſtructos, ubicúnque inveniri 'poterint, tàm infra Libertates, quàm extra, Capiendum, & in Servitio noſtro ad Vadia 'noſtra Ponendum, &c.'

It is highly probable that the placards for impreſſing children for the ſervice of the choir, mentioned by Tuſſer, and under which he himſelf was taken from his father's houſe, [See vol. III. page 466,] were founded on the authority of this precedent.

'pri-

'priviledges, to graunt unto them the ſurvey, ſcrutiny, correction, 'and government of all and ſinguler the muſicians and minſtrells 'within the ſaid cittie of London, ſuburbs, liberties and precincts of 'the ſaid cittie, or within three miles of the ſame cittie. By colour 'whereof they endeavoured to exclude the muſicians and minſtrells 'enterteyned into the king's ſervice, and all others expert and learn-'ed in the ſaid art and ſcience of muſick, from teaching and practiſing 'the ſame within the ſaid cittie, and three miles thereof, that would 'not ſubject themſelves unto theire ſaid pretended fraternity, or pur-'chaſe their approbation thereunto, although greate part of them 'were altogether unſkilfull in the ſaid art and ſcience of muſick.'

It farther recites that 'at the proſecution of Nicholas Lanier, Tho-'mas Ford, Jerome Lanier, Clement Lanier, Andrewe Lanier, Thomas 'Day, John Cogſhall, Anthony Roberts, Daniell Farrant, John Lanier, 'Alfonſo Feraboſco, Henry Feraboſco, Edward Wormall, and John 'Drewe, muſicians enterteyned in the king's ſervice, a Scire Facias had 'bin brought in the king's name againſt the ſaid pretended maſter, 'wardens, and cominalty of the art or ſcience of the muſicians of 'London, in the high court of chauncery, for the cancelling and 'making voide of the ſaid letters patent; and that judgement at theire 'ſaid proſecution had been had and given by the ſaid court accord-'ingly, and the ſaid letters patent vacated and cancelled there-'uppon.'

The king therefore, 'for and in conſideration of the good and 'faithfull ſervice which his ſaid muſicians had done and performed 'unto him, and in purſuance of the intent and meaninge of the ſaid 'king Edward the fourth, in his ſaid recited letters patent mention-'ed, of his ſpeciall grace, certeine knowledge, and meere motion, 'DOTH for him, his heires, and ſucceſſors, will, ordeine, conſtitute, 'declare, and graunt that the ſaid Nicholas Lanier, Thomas Ford, 'Jerome Lanier, Clement Lanier, Andrewe Lanier, Thomas Day, 'John Cogſhall, Anthony Roberts, Daniel Farrant, John Lanier, 'Alfonſo Feraboſco, Henry Feraboſco, Edward Wormall, John 'Drewe, John Stephens, Thomas Tomkins, Ezechiell Wade, Ro-'ger Nightingall, Walter Porter, John Froſt ſenior, John Froſt 'junior, Ralph Amner, Henry Lawes, John Tomkins, William 'Lanier, Jeronimo Baſſano, Robert Baker, Anthony Baſſano, Ri-'chard Blagrave, Henry Baſſano, William Gregory, Robert Parker,

'John Maſon, Chriſtopher Bell, John Adſon, Frauncis Farmelowe, 'Thomas Mell, Mounſieur Gaultier *, Nicholas Du Vall, John Kelly, 'Giles Tomkins, Robert Taylor, William Lawes, John Wilſon, 'Phillip Squire, Morrice Webſter, Stephen Noe, John Wooding-'ton, Davis Mell †, Thomas Lupo, Daniell Johnſon, and Theophilus 'Lupo, his ſaid muſicians, and all ſuch perſons as are, or ſhall 'be the muſicians of him, his heires, and ſucceſſors, ſhall from 'thenceforth for ever, by force and vertue of the ſaid graunt, be a 'body corporate and politique, in deed, fact, and name, by the name 'of Marſhall, Wardens, and Cominalty of the arte and ſcience of 'muſick, in Weſtminſter in the county of Middleſex, and by the 'ſame name have perpetual ſucceſſion, and be capable in the law to 'impleade and be impleaded: And that they have a common ſeale.'

The charter goes on to appoint Nicholas Lanier the firſt marſhal for life, Thomas Ford and Jerome Lanier firſt wardens until Midſummer day next enſuing the date of the patent, and Clement Lanier, Andrew Lanier, Thomas Day, John Cogſhall, Anthony Roberts, Daniel Farant, John Lanier, Alfonſo Feraboſco, Henry Feraboſco, Edward Wormall, and John Drewe to be the firſt aſſiſtants, and continue in the ſame office for their natural lives, with power to elect a marſhal, warden, and aſſiſtants in future.

The other powers granted by this charter are, that the corporation ſhall meet in or near the city of Weſtminſter from time to time. That they make bye laws and impoſe fines on ſuch as tranſgreſs them, which fines they ſhall have to their own uſe, after which is a clauſe in theſe words:

'And for the better government and ordering of all ſuch perſon or 'perſons as doe or ſhall at any time hereafter, profeſſe and exerciſe 'the ſaid art and ſcience of muſique within our ſaid realme of Eng-'land, our county palatine of Cheſter only excepted ‡, Wee doe here-'by, for us, our heires, and ſucceſſors, further will, give, and graunt

* JACQUES GOUTER, a Frenchman, and a celebrated luteniſt. There is extant a very fine etching of him, of which ſee an account in Granger's Biogr. Hiſt vol. I. page 538. The author of that work is miſtaken in ſaying that he is repreſented holding two lutes in his left hand, for the inſtrument he holds is a theorbo, which has two necks, and is therefore termed Cithara bijuga.

† The famous violiniſt mentioned page 327.

‡ For the reaſon of this exception ſee vol. II. page 60, et ſeq.

'unto

'unto the ſaid marſhall, wardens, and cominalty of the ſaid art and 'ſcience of muſique in Weſtminſter, in the county of Middleſex, and 'theire ſucceſſors, that the ſaid marſhall, wardens, and aſſiſtants, 'and theire ſucceſſors, or the greater part of them, for the tyme be-'ing, for ever hereafter, ſhall have the ſurvey, ſcrutinie, correction, 'and government of all and ſinguler the muſicians within our ſaid 'kingdome of England, the ſaid county palatine of Cheſter onely 'excepted. And wee doe for us, our heires, and ſucceſſors, give and 'graunte unto the ſaid marſhall, wardens, and cominalty of the art 'and ſcience of muſique, in Weſtminſter in the county of Middleſex, 'and their ſucceſſors, that it ſhall and may be lawfull to and for the 'ſaid marſhall, wardens, and cominalty, and every perſon and per-'ſons that ſhall be at any tyme hereafter admitted to be a member of 'theire ſaid fraternity and corporation, or ſhall be, uppon due exa-'mination and tryall had of theire ſufficiency and ſkill in the ſaid art 'or ſcience, allowed thereunto by the ſaid marſhall, wardens, and aſ-'ſiſtants, or the greater part of them, to uſe, exerciſe, and practiſe 'the ſaid arte and ſcience of muſique in and within the cittie of Lon-'don, and ſuburbs and liberties thereof, or elſewhere ſoever within 'our ſaid kingdome of England, our ſaid county palatine of Cheſter 'onely excepted, any acte, ordinance, or conſtitution of common 'council of the ſaid citty of London, or any other matter or thing 'whatſoever to the contrary thereof in any wiſe notwithſtanding.'

In purſuance of the powers above granted, the corporation hired a room in the houſe of one Mr. Ganley, ſituate in Durham-Yard in the Strand, and within the city and liberty of Weſtminſter. Their firſt meeting was on the twenty-ſecond day of October, 1661, Nicholas Laniere then being marſhal, from which day they proceeded to make orders, of which the following are the moſt remarkable.

'1662. Jan. 20. Ordered that Edward Sadler, for his inſufficiency 'in the art of muſique, be from henceforward ſilenced and diſabled 'from the exerciſe of any kinde in publique houſes or meetings.'

Some orders ſigned 'Hen. Cooke, Dep. Marſhall.'

'Feb. 3. Richard Graham appointed their ſolicitor at law.'

19. It appears they licenſed teachers of muſic.

'1663. Nov. 24. Symon Hopper reſigns his office of aſſiſtant, 'John Baniſter elected in his room.

'Jan. 13. Ordered that Matthew Lock, Chriſtopher Gibbons, 'Dr. Cha. Colman, and William Gregory, do come to the chamber 'at Durham Yard on Tueſday next, at two of the clock in the after-'noon, and bring each of them ten pounds, or ſhew cauſe to the 'contrary.

'March 1. Ordered that there be a petition preſented to the 'king's majeſtie for the renewing of their former patent.

'1664. May 13. Ordered that Henry Cooke, George Hudſon, 'John Hingſton, and John Lilly do meete fower of the muſique of 'the cittie of London, to treat upon ſuch matters and things as con-'cern the good of the ſaid corporation.

'June 14. Proceedings at law ordered againſt all ſuch perſons 'that make any benefit or advantage of muſique in England and 'Wales, and that do not obey the grant under the great ſeale to the 'corporation.

'June 21. Ordered that John Hill, Francis Dudeny, John 'Dunſtan, James Saunders, and others, now waites of the cittie of 'Weſtminſter, do appear before this corporation at Mr. Ganley his 'houſe in Durham Yard, in the county of Middleſex, on Tewſday 'next at 10 of the clock in the morning, as they tender obedience to 'his majeſties letters patent in that behalf graunted.

'July 2. Ordered that Richard Hudſon, the clerk of the corpo-'ration, doe ſummon all the common minſtrells from tyme to tyme 'to come before the corporation.

'July 9. Thomas Purcell choſen an aſſiſtant in the room of Dr. 'Charles Colman deceaſed.

'Same day. Ordered that all his majeſties muſique do give their 'attendance at the chamber at Durham Yard for practiſe of muſique, 'when the maſter of the muſique ſhall appoint them, upon forfeiture 'of 5l. each neglect.

1670. Jan. 21. Pelham Humphrey choſen an aſſiſtant.

1672. June 24. Henry Cooke, Eſq. being marſhall of the cor-'poration of muſique in Weſtminſter, in the county of Middleſex, 'reſigns by reaſon of ſickneſſe, and Thomas Purcell appointed in his 'room, ſigned John Hingeſton, deputy marſhal, and by the wardens 'and aſſiſtants.

'July 18. John Blow choſen an aſſiſtant.

'1675.

'1675. Dec. 17. Mr. Nicholas Staggins choſen an aſſiſtant, and 'admitted deputy marſhal.'

The meetings of the corporation after this time appear by the entries in their minute-book, to have been very few, the laſt was at the Three Tuns tavern, on the ſecond day of July, 1679, when John Moſs was choſen an aſſiſtant in the room of John Lilly. It ſeems that they were incapable, otherwiſe than by their own particular ſtudies, of effecting any thing for the improvement of the ſcience, and that they held it the wiſeſt courſe to leave the matter as they found it. By a note of Mr. Wanley on this manuſcript in the Harleian Catalogue, it appears that at the time of making it the corporation was extinct *.

* There can be no doubt that this corporation is extinct, and there is good ground to ſuppoſe that the London company of muſicians are in a condition but little better; their charter appearing to have been obtained by untrue ſuggeſtions, and to have been vacated by a judgment of the court of chancery. The law it is true recognizes as corporations thoſe fraternities that ſubſiſt by preſcription, but it requires as a condition to this title that their exerciſe of corporate functions ſhall have been from time immemorial; but as to that of London, its origin may be traced to the time of Ja. I. which in a legal ſenſe is within time of memory.

A very remarkable particular occurs in Strype's Continuation of Stowe's Survey of London; that author, under the head of Temporal Government, exhibits the arms of the ſeveral companies of London, with a ſhort hiſtory of them ſeverally, beginning with the day and year of their incorporation. In the inſtance of the Muſicians, book V. chap. xxv. he gives the arms of that company, but ſays not a word of the corporation itſelf. This omiſſion he endeavours to ſupply in the ſecond appendix to his work, page 16, by a letter from Mr. Mauduit, Windſor herald, containing an account of ſome incorporations not expreſſed in the Survey. In this letter Mr. Mauduit, ſpeaking of the company of Muſicians, ſays 'that the time of their incorporation was refuſed by the clerk of the company 'to be given.' He however ſuppoſes that they were incorporated by James I. by the name of Maſter, Wardens, and Commonalty. Of their arms he ſays that they were granted them by patent by William Camden, Clarencieux, An. 1614.

The reaſon for this refuſal may be collected from the recitals in the preamble to the above patent, but it is not ſo eaſy to account for the exerciſe of thoſe powers which the London company of muſicians even at this day claim, particularly that by which they exclude from performances within the city ſuch muſicians as are not free of their company. A remarkable inſtance of this kind happened in the year 1737. One Povey, a whimſical man, and known to the world by his having been the original projector of the Penny-poſt office, engaged a number of muſicians, ſome from the opera, to play at a weekly concert, for which he obtained ſubſcriptions, to be held in a great room in an old houſe in a court in St. Martin's le Grand. The firſt night of performance was the Saturday after the interment of queen Caroline; the bills and advertiſements announced that an oration would be delivered, deploring the death of that princeſs, but in the midſt of the performance ſuch of the muſicians as were known to be foreigners were arreſted at the ſuit of the company of muſicians of London; a proceeding, which had it been conteſted, could ſcarcely have been warranted, ſeeing that St. Martin's le Grand is not part of the city of London, but a liberty of Weſtminſter.

A GENERAL HISTORY OF THE SCIENCE and PRACTICE OF MUSIC.

BOOK IV. CHAP. I.

MEETINGS of ſuch as delighted in the practice of muſic began now to multiply, and that at Oxford, which had ſubſiſted at a time when it was almoſt the only entertainment of the kind in the kingdom, flouriſhed at this time more than ever. In that general joy, which the reſtoration of public tranquility had produced, an aſſociation was formed of many of the principal members of the univerſity, heads of houſes, fellows, and others, in order to promote the ſtudy and practice of vocal and inſtrumental harmony in the univerſity. The occaſion and circumſtances of this laudable deſign can only now be made appear by a liſt of the contributors to it, now extant in the muſic-ſchool, and alſo by a written table, exhibiting an account of the expenditure of divers ſums of money, which had been given to promote it, theſe are as follow:

I.

The liſt of thoſe noble and worthy benefactors who have contributed to the refurniſhing the publique Muſick Schoole in this univerſity with a new organ, harpſecon, all ſortes of the beſt authors in manuſcript for vocall and inſtrumentall muſic, and other neceſſaryes to carry on the practicall muſic in that place.

All

All the old inſtruments and bookes left by the founder, being either loſt, broken, or imbeaſled in the time of rebellion and uſurpation. This collection began in the yeare 1665, and was carryed on in part of the two following yeares, and then ceaſed by reaſon of the firſt Dutch warr, but now compleated in this yeare 1675.

Noblemen in 1665.

	li.	s.
Ld Anneſley gave - -	05	00
Sr. Seamour Shirley -	05	00
Mr. Crew now Bp. -	03	00

Drs. in 1665.

Dr. Blandford, vice chanc.	03	00
Dr. Fell, Deane Chriſt Ch.	04	00
Dr. Merredeth, All. S.	03	00
Dr. Woodward, N. Coll.	3	00
Dr. Dolbin, now Bp. -	2	00
Dr. Dickenſon - - -	2	00
Dr. Pierce, Pre. Mag. -	2	00
Dr. Barlow, now Bp. -	2	00
Dr. Gardner, Chriſt Ch.	2	00
Dr. Alleſtrey, Chriſt Ch.	2	00
Dr. Mayne - - -	2	00
Dr. Mew, Bp. - -	2	00
Dr. Yates, Prin. Braz. -	2	00
Dr. Jenkins, Princ. Jeſ. -	1	00

Maſters in 1665.

Mr. Houghton, Braz. -	01	00
Mr. Rich. Hill, Chriſt Ch.	1	00
Mr. Rob. South, Chriſt Ch.	1	00
Mr. Hen. Bagſhaw, Chr. Ch.	1	00
Mr. Martin, Chriſt Ch.	1	00
Mr. Coward, Corp. Chriſti	1	00
Mr. Sterry, Merton - -	1	00
Mr. Denton, Queens -	0	10
Mr. Parry, Cor. Chriſti	1	00
Mr. Jo. Price, St. Johns	00	10
Mr. Jo. Price, New Coll.	01	00
Mr. Tho. Tomkins, All. S.	1	00
Mr. Jo. Tomkins, Bal.	1	00
Mr. Hutton, Braz. - -	1	00
Mr. Lowe, New Coll. -	1	00
Mr. Thomas, New Coll.	0	10
Mr. Hawkins, Bal. - -	1	00
Mr. Fairfax, Mag. - -	1	00

Strangers in 1665.

Bp. Hen. King - -	05	00
Dr. Franklin - -	1	00
Mr. Hannes - -	1	00
Mr. Tinker - -	00	10
Mr. Sayer - -	00	10
Mr. Hodges - - -	00	10
Mr. Stratford, Trin. -	1	00
Mr. Tho. Spratt, Wad.	1	00

Noblemen in 1675.

Sr. Jo. Parſons, Chriſt Ch.	02	00
Sr. Jo. Chicheſter, Exeter	02	00
Sr. Cha. Yelverton - -	03	00
Sr. Tho. Iſham - -	03	00

Drs. in 1675.

Dr. Bathurſt, Vice chanc.	03	00
Dr. Lockey, Chriſt Ch.	2	00

Dr.

	li.	s.		li.	s.
Dr. Wallis - - -	1	00	Mr. Old, Chriſt Ch.		
Dr. Smith - - -	2	00	Mr. Aldrich, Chriſt Ch.		

Maſters in 1675.

Mr. Bernard, St. Johns	01	00
Mr. Thornton, Wad. -	1	00

Strangers in 1675.

Mr. Charles Harris -	02	00
Geo. Lowe, Eſq. - -	2	00
John Lowen - -	1	10

II.

The account of inſtruments, books, and other neceſſaries bought for the uſe of the muſic ſchool, with money contributed for that uſe from thoſe noble and worthy benefactors nominated on the other ſide, as alſo what inſtruments, books, &c. have been given by others.

	l.	s.	d.
1 upright organ with 4 ſtopps, made by Ralph Dallans, for which he received 48l. (abating 10l. for the materials of the old organ) and for painting and guilding to Mr. Taylor painter in Oxford 3l. 10s. in all - -	51	10	0
Sets of choice books for inſtrumentall muſic, ii. whereof are the compoſition of Mr. John Jenkins, for 2. 3. 4. 5 and 6 parts for the organ and harpſecon, and 6 ſets more compoſed by Mr. Lawes, Coprario, Mr. Brewer, and Orlando Gibbons, all bought of Mr. Wood, which coſt - - - - - -	22	0	0
2 violins with their bowes and caſes, bought of Mr. Comer in the Strand; coſt 12l. 10s. and are at 2nd hand, * * * * * which was Mr. Bull's of All Soules coſt 2l. 10s. In all - - - - -	15	0	0
1 ſet of books, the compoſition of Mr. Baltzar (commonly called the Swede) for violins, viol, and harpſicon; as alſo the compoſitions of Dr. Chriſtopher Gibbons, his famous Ayres and Galliards for violins, viol, and organ, both ſets together coſt - - - - -	5	0	0
7 deſks to lay the books on for the inſtruments and organ, bought of John Wild at 2s. a piece - -	0	14	0
To Mr. Taylor the painter for the long picture in the muſic ſchoole of our Saviour and the woman of Samaria	3	0	0
By charge in procuring the ſeveral pictures of thoſe			

great

	li.	s.	
great maſters in the facultie of muſic, carriage of them hither, frames to ſome of them, boarding all of them behinde to ſecure them from the dampe wall, &c. -	10	0	0
The ſeveral diſburſements then in the year 1667 was and deducting what was allowed for the materials of the old organ, there reſts - - -	101	4	0
Mr. Henry Lawes, Gent. of his majeſty's chappell royal and of his private muſic, gave to this ſchool a rare Theorbo for ſinging to, valued at * * * * with the earl of Bridgewater's creſt in braſs juſt under the finger-board, with its caſe, as alſo a ſet of * * * * *			
Dr. Will. Child, Gent. of his majeſty's chappell royal, and organiſt of the free chapp. at Windſor, gave his own picture from * * * * * * taffaty curtain * * * * * the whole charge amounting to - - - -	6	9	6

The paper containing the above accounts being paſted on a wainſcot board, has been ſo much injured by the damp, that no more of the writing is legible.

This at Oxford was the firſt ſubſcription concert of which any account is to be met with: Indeed it ſeems to have been the only aſſociation of the ſort in the kingdom; the reaſon of this might be, that the pretenders to the love of muſic were not then ſo numerous as they have been of late years. A concert was formerly a ſerious entertainment, at which ſuch only as had a real and genuine affection for muſic aſſembled, for the purpoſe of enjoying the pleaſures of harmony, and contemplating the effects of it in a ſilent approbation: Such as had no ear for muſic, and theſe are by far the majority of the human ſpecies, were then ingenuous enough to confeſs it, and that a concert was an entertainment that afforded them no kind of pleaſure; and we may accordingly ſuppoſe that concerts were the entertainment of ſuch ſelect companies only; and that at the houſes of perſons of diſtinction, the avowed patrons of the ſcience of harmony, and its profeſſors.

The firſt aſſembly of the kind deſerving the name of a concert in London, was eſtabliſhed under circumſtances that tended rather to degrade than recommend ſuch an entertainment, as being ſet on foot by a perſon of the loweſt claſs among men in this country, in a ſub-

urb of the town, difficult of acceſs, unfit for the reſort of perſons of faſhion, and in a room that afforded them ſcarce decent accommodations when they had eſcaped the dangers of getting at it. In ſhort, it was in the dwelling of one Thomas Britton, a man whoſe livelihood was ſelling about the ſtreets ſmall-coal, which he carried in a ſack on his back, that a periodical performance of muſic in parts was firſt exhibited, and that gratis too, to the inhabitants of this metropolis. The houſe of this man was ſituate in Ayleſbury-ſtreet, leading from Clerkenwell-Green to St. John's ſtreet; the room of performance was over his ſmall-coal ſhop, and, ſtrange to tell, from the year 1678, when he firſt began to entertain the public, to the time of his death in 1714, Tom Britton's concert was the weekly reſort of the old, the young, the gay and the fair of all ranks, including the higheſt order of nobility.

The hiſtory of this extraordinary perſon will find a place in a ſubſequent part of this work, where an account will be given of ſundry perſons eminent in muſic, from whoſe aſſiſtance his concert derived its reputation; that it is here mentioned will ſcarce need any other apology, than that the order of narration ſeemed to require it.

For the common and ordinary ſort of people there were entertainments ſuited to their notions of muſic; theſe conſiſted of concerts in the uniſon, if they may be ſo called, of fiddles, of hautboys, trumpets, &c. theſe were performed in booths at fairs held in and about London, but more frequently in certain places called Muſic-Houſes, of which there were many in the time of Charles II.* The firſt of this kind was one known by the ſign of the Mitre, ſituate near the weſt end of St. Paul's; the name of the maſter of this houſe was Robert Hubert, alias Forges: This man, beſides being a lover of muſic, was a collector of natural curioſities, as appears by the following title of a pamphlet publiſhed in duodecimo, anno 1664, 'A Cata-'logue of the many natural rarities, with great induſtry, coſt, and 'thirty years travel into foreign countries, collected by Robert Hu-'bert alias Forges, Gent. and ſworn ſervant to his majeſty; and daily

* Edward Ward, in his London Spy, Part XI. page 255, mentions theſe, as alſo the muſic-houſes and muſic booths in Bartholomew fair, which, as he relates, were very numerous ſo late as about the year 1700; but it ſeems that upon his viſit to the fair, he liked this kind of muſic ſo little, that he profeſſes he had rather have heard an old barber ring Whittington's bells upon a cittern, than all that theſe houſes afforded. London Spy, Part XI. page 255.

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'to be ſeen at the place called the Muſick-Houſe at the Mitre near 'the weſt end of St. Paul's church *.'

Another place for entertainment of the like kind was the muſic-houſe at Stepney, ſituated in the row of houſes fronting the weſt end of Stepney church; it had for a ſign the head of Charles II. and was the reſort of ſeafaring people and others. In a great room of this houſe was an organ and a band of fiddles and hautboys, to the muſic whereof it was no unuſual thing for parties, and ſometimes ſingle perſons, and thoſe not of the very inferior ſort, to dance.

Ward, in his London Spy, Part XIV. has given a particular deſcription of a muſic-houſe which he viſited in the courſe of his ramble, ſurpaſſing all of the kind in or about London. Its ſituation was in Wapping, but in what part of that ſuburb we are not told. The ſign was that of the Mitre, and by the account which this author gives of it, the houſe, which was both a tavern and a muſic-houſe, was a very ſpacious and expenſive building. He ſays that the muſic-room was a moſt ſtately apartment, and that no gilding, carving, painting, or good contrivance were wanting in the decoration of it; the ſeats he ſays were like the pews in a church, and the upper end being divided by a rail, appeared to him more like a chancel than a muſic-loft. Of the muſic he gives but a general account, ſaying only that it conſiſted of violins, hautboys, and an organ. The houſe being a tavern, was accommodated as well to the purpoſe of drinking, as muſic; it contained many coſtly rooms, with whimſical paintings on the wainſcotting. The kitchen was railed in to prevent the acceſs to the fire of thoſe who had nothing to do at it, and overhead was what this author calls an harmonious choir of Canary birds ſinging.

The owner of this houſe had, according to Ward's account, uſed every method in his power to invite gueſts to it; and, under certain

* In a manuſcript of the late Mr. Oldys, being a collection relating to the city of London and its hiſtory, mention is made of this pamphlet with the following note. 'I have 'been informed by Sir Hans Sloane that this collection, or a great part of it, was pur-'chaſed by him into his noble muſeum of the like curioſities, which now with his library 'is removed from his late houſe by Bloomſbury-ſquare to his larger houſe at Chelſea.'

It is conjectured that this houſe was ſituated in London-houſe Yard, at the north-weſt end of St. Paul's church, and on the very ſpot where now ſtands the houſe known by the ſign of the Gooſe and Gridiron; for the tradition is that it was once a muſic-houſe. It ſeems that the ſucceſſor of Hubert was no lover of muſic, but a man of humour, and it is ſaid that in ridicule of the meetings formerly held there, he choſe for his ſign a gooſe ſtroking the bars of a gridiron with his foot, and called it the Swan and Harp.

circumſtances, appeared to be not leſs ſolicitous for their ſafety, than their entertainment; for he had contrived a room under ground, in which perſons were permitted to drink on Sundays, even during the time of divine ſervice, and elude the ſearch of the churchwardens *.

Another muſic-houſe, and which ſubſiſts even at this day, but in a different form, was that of Sadler's Wells, concerning which a pamphlet was publiſhed in the year 1684, with this title, 'A true 'and exact account of Sadler's Wells lately found at Iſlington, treating of its natures and vertues; together with an enumeration of the 'chief diſeaſes which it is good for, and againſt which it may be 'uſed, and the manner and order of taking it, publiſhed for the 'good of the publick by T. G. Doctor in Phyſick †.'

The muſic performed at theſe houſes of entertainment was ſuch as, notwithſtanding the number of inſtruments, could ſcarcely entitle it to the name of a concert. For the moſt part it was that of violins, hautboys, or trumpets, without any diverſity of parts, and conſequently in the uniſon; or if at any time a baſs inſtrument was added, it was only for the purpoſe of playing the ground-baſs to thoſe diviſions on old ballad or country-dance tunes, which at that time were the only muſic that pleaſed the common people. Some of the

* Within the time of memory it was cuſtomary for the churchwardens in London and the ſuburbs, to perambulate their pariſhes on Sundays, during the time of divine ſervice, and ſearch the taverns and alehouſes; and if they found any perſons drinking therein, to turn them out, and deal with the keepers of ſuch houſes according to law.

† The author ſays the water of this well was before the reformation very much famed for ſeveral extraordinary cures performed thereby, and was thereupon accounted ſacred, and called Holywell. The prieſts belonging to the priory of Clerkenwell uſing to attend there, made the people believe that the virtues of the water proceeded from the efficacy of their prayers. But upon the reformation the well was ſtopped up, upon a ſuppoſition that the frequenting of it was altogether ſuperſtitious; and ſo by degrees it grew out of remembrance, and was wholly loſt, until found out by the labourers which Mr. Sadler, who had newly built the muſick-houſe there, and, being ſurveyor of the highways, had employed to dig gravel in his garden, in the midſt whereof they found it ſtopped up, and covered with a carved arch of ſtone, in the year 1683. It is here alſo ſaid to be of a ferruginous taſte, ſomewhat like that of Tunbridge, but not ſo ſtrong of the ſteel. It is recommended for opening all obſtructions, and alſo for purging and ſweetening the blood, &c. And Dr. Morton had that ſummer adviſed ſeveral of his patients to drink it, as the owner alſo was to brew his beer with it.

After the deceaſe of Mr. Sadler abovementioned, one Francis Forcer, a muſician, and the compoſer of many ſongs printed in the Theater of Muſic, publiſhed by Henry Playford and John Carr in the years 1685, 1686, and 1687, became the occupier of the Wells and muſic houſe. His ſucceſſor therein was a ſon of his, who had been bred up to the law, and, as ſome ſaid, a barriſter; he was the firſt that exhibited there the diverſions of rope-dancing, tumbling, &c. He was a very gentlemanly man, remarkably tall and athletic, and died in an advanced age, about the year 1730, at the Wells, which for many years had been the place of his reſidence.

moſt

moſt admired of theſe were then known, and are ſtill remembered by the following names, John Dory *; Paul's Steeple; Old Simon the King; Farinel's Ground †; Tollet's Ground; Roger of Coverly; John come kiſs me, a tune inſerted in the earlier editions of Playford's Introduction ‡; Johnny cock thy Beaver, a tune to the ſong in D'Urfey's Pills to purge Melancholy; 'To Horſe brave Boys,' &c. Packington's, quaſi Bockington's Pound; Green Sleeves, which is the tune to the air in the Beggar's Opera, 'Though laws are made 'for every degree;' The Old Cebell, compoſed by Signor Baptiſt Draghi, and printed with a ſong to it in dialogue, ſung in an opera called the Kingdom of the Birds, written by D'Urfey, and printed in the firſt volume of his Pills to purge Melancholy: A ſweet air compoſed by Mr. Solomon Eccles, with diviſions, printed as a country-dance tune, and called Bellamira, in the Dancing-Maſter, publiſhed by Henry Playford in 1701, page 149.

Beſides theſe there occaſionally came into practice divers ſong and dance-tunes that had been received with applauſe at the theatres, and which by way of eminence were called play-houſe tunes, ſuch as Genius of England, Madam Subligny's minuet, the Louvre, and many others. The principal compoſers of this kind of muſic not already named, were Mr. John Reading ‖, John Baniſter, Godfrey Finger §, Mr. Bullimore, John Lenton, Chriſtopher Simpſon, Matthew Lock, Henry

* The ſong of John Dory, with the tune to it, is printed in the Deuteromelia, or the ſecond part of Muſick's Melodie, 1609. The legend of this perſon is, that being a ſea-captain, or perhaps a pirate, he engaged to the king of France to bring the crew of an Engliſh ſhip bound as captives to Paris, and that accordingly he attempted to make prize of an Engliſh veſſel, but was himſelf taken priſoner. The ſong of John Dory, and the tune to it were a long time popular in England: In the comedy of the Chances, written by Beaumont and Fletcher, Antonio, a humourous old man, receives a wound, which he will not ſuffer to be dreſſed but upon condition that the ſong of John Dory be ſung the while.

† Mentioned page 316 of this volume, to have been compoſed by Farinelli of Hanover, and to have been made the ſubject of Corelli's twelfth Solo.

‡ This was a very favourite tune: In the firſt part of the Diviſion Violin there are two ſets of diviſions on it, the one by Mr. Davis Mell, the other by Baltzar the Lubecker, of whom Anthony Wood ſpeaks ſo highly in his life. Moſt of the tunes above mentioned, together with many others of great antiquity, in a ſtyle peculiar to this country, are inſerted in an appendix to this work.

‖ A ſcholar of Dr. Blow; organiſt of Hackney, and afterwards of St. Dunſtan in the Weſt, and St. Mary Woolnoth. He publiſhed a book of anthems by ſubſcription, and died but a few years ago.

§ A native of Olmutz in Moravia, and of the chapel to James II. He compoſed ſeveral Operas of Sonatas for violins, and alſo for flutes, the titles whereof are in the Catalogue of Eſtienne Roger. Lenton, the two named Eccles, and Baniſter, were of the band to king William; Baniſter was his firſt violin; of him, as alſo of Simpſon and Lock, mention will be made hereafter.

and

and John Eccles, Raphael Courteville, and other leſs eminent muſicians.

This, as far as it can be now traced, was the ſtate of popular muſic about the end of the laſt century. Of the gradual refinements in the practice of it at large, and of the introduction of the opera into this kingdom, the following is the hiſtory.

The reſtoration of king Charles II. muſt be conſidered as a remarkable epoch in the hiſtory of muſic in two reſpects; firſt was the re-eſtabliſhment of choral ſervice, and the commencement of a new ſtyle in church-muſic is to be dated from thence; and, ſecondly, as it gave a new form to that kind of muſic, which, in contradiſtinction to that of the church, is uſually termed ſecular muſic. The inſtruments commonly uſed in this latter appear to have been the lute, the harp, the fiddle, cornets, pipes of various kinds, and, laſtly, viols, the latter of which were at length ſo adjuſted with reſpect to ſize and tuning, that a concert of viols became a technical term in muſic.

Hitherto in England the violin had never been conſidered as an inſtrument proper for a concert, or indeed of any other uſe than as an incentive to dancing, and that kind of mirth which was anciently the concomitant of religious feſtivity, particularly at Chriſtmas, in the celebration whereof fidlers were deemed ſo neceſſary, that in the houſes of the nobility they were retained by ſmall ſtipends, as alſo cloaks and badges, with the cognizance or arms of the family, like certain other domeſtic ſervants *. From the houſes of great men to wakes, fairs, and other aſſemblies of the common people, the tranſition of theſe vagrant artiſts was natural. Biſhop Earle has given a

* This uſage is mentioned in the Dialogue on Old Plays and Players, and is alluded to in an old comedy entitled Ram-Alley, or Merry Tricks, written by Lodowic Barrey, and printed in 1611, in which Sir Oliver Small-ſhanks ſays to the fidlers that attend him,

'This yeare you ſhall haue my protection,
'And yet not buy your liuerie coates yourſelves.'

The retainer of theſe ſervants, like watermen at this day, might poſſibly leave them at liberty, as occaſion offered, to ſeek a livelihood elſewhere than in the families to which they properly belonged; and they might nevertheleſs be itinerants in ſome degree, as may be collected from the following ſpeech in the old play of the Return from Parnaſſus or the Scourge of Simony, to a company of fidlers, who deſire to be paid for their muſic:

'Faith fellow fiddlers, here is no ſilver found in this place; no not ſo much as the
'uſual Chriſtmas entertainment of muſicians, a black jacke of beer, and a
'Chriſtmas pye.'

very humourous character of a common fidler, which exhibits this particular of ancient local manners in a ſtrong point of view *.

* ‘ A poor fidler is a man and fiddle out of caſe, and he in worſe caſe than his fiddle. ‘ One that rubs two ſticks together (as the Indians ſtrike fire) and rubs a poor living out ‘ of it; partly from this, and partly from your charity, which is more in the hearing than ‘ giving him, for he ſells nothing dearer than to be gone. He is juſt ſo many ſtrings above ‘ a beggar, though he have but two; and yet he begs too, only not in the downright for ‘ God's ſake, but with a ſhrugging God bleſs you, and his face is more pin'd than the ‘ blind man's. Hunger is the greateſt pain he takes, except a broken head ſometimes, and ‘ the labouring John Dory. Otherwiſe his life is ſo many fits of mirth, and 'tis ſome ‘ mirth to ſee him. A good feaſt ſhall draw him five miles by the noſe, and you ſhall ‘ track him again by the ſcent. His other pilgrimages are fairs and good houſes, where ‘ his devotion is great to the Chriſtmas, and no man loves good times better. He is in ‘ league with the tapſters for the worſhipful of the inn, whom he torments next morning ‘ with his art, and has their names more perfect than their men. A new ſong is better ‘ to him than a new jacket, eſpecially if baudy, which he calls merry, and hates naturally ‘ the Puritan, as an enemy to this mirth. A country wedding and Whitſon ale are the ‘ two main places he domineers in, where he goes for a muſician, and overlooks the bag-‘ pipe. The reſt of him is drunk and in the ſtocks.’

In the times of puritanical reformation, the profeſſion of a common fidler was odious; Butler has ſpoken the ſentiments of the party in the invectives of Hudibras againſt Crowdero and his profeſſion; and by the way the following lines in his poem,

‘ He and that engine of vile noiſe,
‘ On which *illegally* he plays,
‘ Shall dictum factum both be brought
‘ To condign puniſhment as they ought.’

are a plain alluſion to an ordinance made in 1658, in which is the following clauſe:

‘ And be it further enacted by the authority aforeſaid, that if any perſon or perſons, ‘ commonly called fiddlers or minſtrels, ſhall at any time after the ſaid firſt day of July, ‘ [1657] be taken playing, fiddling, and making muſick in any inn, ale-houſe, or tavern, ‘ or ſhall be taken proffering themſelves, or deſiring, or intreating any perſon or perſons ‘ to hear them play, or make muſick in any of the places aforeſaid, that every ſuch per-‘ ſon and perſons ſo taken, ſhall be adjudged, and are hereby adjudged and declared to be ‘ rogues, vagabonds, and ſturdy beggers, and ſhall be proceeded againſt and puniſhed as ‘ rogues, vagabonds, and ſturdy beggers within the ſaid ſtatute, any law, ſtatute, or uſage ‘ to the contrary thereof in any wiſe notwithſtanding.’

Of Whitſon-ales, mentioned in the above character, as alſo of Church-ales, little is now known beſides the name. In the Anatomie of Abuſes by Philip Stubs, a book already cited, is the following deſcription of both:

‘ In certaine towns where drunken Bacchus beares ſwaie, againſt Chriſtmas and Eaſter, ‘ Whitſunday, or ſome other time, the churchwardens, (for ſo they call them) of euery ‘ pariſh, with the conſent of the whole pariſh, prouide halfe a ſcore or twenty quarters of ‘ mault, whereof ſome they buy of the church ſtocke, and ſome is giuen them of the pa-‘ riſhoners themſelues; euery one conferring ſomewhat according to his ability: which ‘ mault being made into ſtrong ale or beere, is ſet to ſale eyther in the church, or in ſome ‘ other place aſſigned to that purpoſe. Then when this *Nippitatum*, this *Huffecappe* (as ‘ they call it) and this *Nectar* of life is ſet abroach, well is he that can get the ſooneſt to ‘ it, and ſpend the moſt at it, for he that ſitteth the cloſeſt to it, and ſpendes the moſt at ‘ it, hee is counted the Godlieſt man of all the reſt, and moſt in God's favour, becauſe it ‘ is ſpent uppon his church forſooth: But who either for want cannot, or otherwiſe for ‘ fear

But farther to ſhew in how ſmall eſtimation the violin was formerly held in this country: It appears that at the time when Anthony Wood was a young man, viz. about the year 1650, that the tuning of it was ſcarcely ſettled; for in the account by him given of his learning to play on that inſtrument, he ſays that he tuned it by fourths, and the notation was borrowed from the tablature of the lute, which had then lately been transferred to the viol da gamba. But the king, ſoon after his return to England, having heard Baltzar's exquiſite performance on the violin, took him into his ſervice, and placed him at the head of a band of violins, but he dying in 1663, was ſucceeded by Mr. John Baniſter, who had been bred up under his father, one of the waits, as they are called, of the pariſh of St. Giles in the Fields, near London; this perſon was ſent by Charles II. to France for improvement, but ſoon after his return was diſmiſſed the king's ſervice for ſaying that the Engliſh violins were better than the French *.

By means of this circumſtance, and the ſeveral particulars before enumerated, reſpecting the taſte of Charles II. for muſic, we are enabled to trace with ſome degree of certainty the introduction of the violin ſpecies of inſtruments into this kingdom, and to aſcertain the time when concerts, conſiſting of two treble violins, a tenor, and a baſs violin or violoncello, came into practice †; that they had their

' feare of God's wrath will not, ſtick to it, he is counted one deſtitute both of uertue and ' godlineſſe. In ſo much as you ſhall haue many poore men make hard ſhift for mo- ' ney to ſpende thereat. And good reaſon for being put into this *Corban*, they are per- ' ſwaded it is meritorious and a good ſeruice to God. In this kinde of practiſe they con- ' tinue ſixe weekes, a quarter of a yeare, yea halfe a yeare together, ſwilling and gulling ' night and day, til they be as drunke as ſwine and as mad as March hares.'

The above paſſage may ſerve for an explanation of the word BRIDALE, which differs from BRIDAL, a nuptial feſtival, and may poſſibly ſignify the diſtribution of drink to a neighbourhood upon occaſion of a nuptial ſolemnity.

The ſame author ſays, that to juſtify theſe diſorderly practices, it is pretended that the money received at theſe aſſemblies is expended by the churchwardens, &c. in the repair of their reſpective churches and chapels, and that with it they buy ' bookes for ſeruice, *Cuppes* ' for the celebration of the *Sacrament*, *Surpleſſes* for *Sir John*, and other neceſſaries, ' and maintaine other extraordinarie charges in their pariſhes beſides.'

* It ſeems that he had good reaſon for ſaying ſo, for at the time when Lully was placed at the head of a band of violins, created on purpoſe for him by Lewis XIV. and called Les petits Violons, in contradiſtinction to that of twenty-four, not half the muſicians in France were able to play at ſight.

† Of the French concerts there are few memorials remaining, other than ſome ſcattered paſſages in Merſennus, cited or referred to in the courſe of this work. In this kingdom the muſic for concerts of violins, before the invention of the Sonata, conſiſted altogether of airs in three, and ſometimes four parts. Of theſe ſundry collections were publiſhed by Playford, and others: ſome of the moſt celebrated of them were thoſe entitled ' Court

origin in Italy can ſcarce admit of a queſtion; and it is no leſs certain that they were adopted by the French; though it is not eaſy to conceive the uſe of a band wherein were twenty-four performers on the ſame inſtrument; nor indeed how ſo many could be employed to advantage in any ſuch concerts as were known at that time.

Indeed the idea of a performance, where the inſtruments for the baſs and intermediate parts were in number ſo diſproportionate to the treble, ſeems to be abſurd; and there is reaſon to ſuſpect that the ſong 'Four and twenty fidlers all on a row,' in D'Urfey's Pills to purge Melancholy, was written in ridicule of that band of twenty-four violins, which, as the French writers aſſert, was the moſt celebrated of any in Europe *.

During the reſidence of Charles at the court of France, he became enamoured of French manners and French muſic; and upon his return to England, in imitation of that of Lewis, he eſtabliſhed a band of violins, and placed at the head of it, at firſt Baltzar the Lubecker, and after him Baniſter, who, for a reaſon above aſſigned, was removed from the direction of it.

Beſides the perſon that preſided over the violins, who can hardly be ſuppoſed to have been any other than he that played the principal violin part, there was alſo a maſter or director of the king's muſic; the perſon who firſt occupied this ſtation was Nicholas Laniere, as appears by a grant of Charles I. herein before inſerted. Upon the death of Laniere, who lived ſome years after the reſtoration, Matthew Lock was appointed to that office, with the ſame allowance of 200l. a year; but about the year 1673, Cambert, a French muſician, who had been maſter of muſic to the queen-mother Ann of Auſtria, and the Marquis de Sourdeac, and alſo joint manager of the opera at Paris, came into England, and by Charles II. was made ſuperintendant of his muſic.

'Court Ayres, Pavins, Almains, Corants, and Sarabands,' by Dr. Child, Dr. Coleman, Dr. Rogers, Will. Lawes, Jenkins, and others, publiſhed by Playford in 1656, 'Tripla Concordia, or a Choice Collection of new Airs in three parts for treble and Baſſe 'Violins,' by Matthew Lock, Robert Smith, William Hall, John Baniſter, Robert King, and Francis Forcer; printed for John Carr, 1677, obl. quarto; and a collection of airs by Matthew Lock, called his little Conſort.

* Notwithſtanding this eſtabliſhment and the pains that Lewis XIV. took to introduce the opera into France, it is to be doubted whether the ſcenery, the decorations, and, above all, the dances, were not the principal object of his regard in theſe ſplendid repreſentations: And it is ſaid of Lully, that to gratify his maſter he laboured as much in compoſing the dances as the airs of the opera. Hiſt. de la Muſique et de ſes Effets, tom. III. page 321.

Cambert, though he died in 1677, lived here long enough to exhibit an opera of his compoſition, entitled Pomone, which had been received at Paris with general applauſe, and to introduce into concerts the violins, and thoſe other inſtruments of that ſpecies, the tenor violin and violoncello, the characteriſtic whereof is that they have uniformly four ſtrings tuned in fifths. To theſe were adapted compoſitions of a new ſtructure, namely, Sonatas, the invention of ſome of the moſt eminent performers on the violin among the Italians; theſe were of two kinds, viz. Sonate da Chieſa, and Sonate da Camera; the firſt conſiſted of ſlow ſolemn movements, intermixed with fugues; the other of preludes and airs of various forms, as Allemands, Courants, Sarabands, Gavots, and Jigs.

But here a diſtinction is to be noted between the airs abovementioned, and thoſe of the age preceding, and this will require a particular ſpecification of each.

The word Air is rather a modern term in muſic; it had its original among the Italian maſters; Lord Bacon makes uſe of it in his eſſay on Beauty, ſaying that the ſweeteſt airs in muſic are made by a kind of felicity, and not by rule. Theſe were the Paſſamezzo, the Pavan, the Galliard, the Allemand, the Coranto, the Jig, and ſome others, which may be termed old airs.

The PASSAMEZZO, from *paſſer* to walk, and *mezzo* the middle or half, is a ſlow dance, little differing from the action of walking. As a Galliard * conſiſts of five paces or bars in the firſt ſtrain, and is there-

* In leſſons for the harpſichord and virginal the airs were made to follow in a certain order, that is to ſay, the ſloweſt or moſt grave firſt, and the reſt in ſucceſſion, according as they deviated from that character, by which rule the Jig generally ſtood laſt. In general the Galliard followed the Pavan, the firſt being a grave, the other a ſprightly air; but this rule was not without exception. In a manuſcript collection of leſſons compoſed by Bird, formerly belonging to a lady Neville, who it is ſuppoſed was a ſcholar of his, is a leſſon of a very extraordinary kind, as it ſeems intended to give the hiſtory of a military engagement. The following are the names of the ſeveral airs in order as they occur. 'The Marche before the battell, The Souldiers Sommons, The Marche of foote-men, 'The Marche of horſe-men: Now folowethe the Trumpets, The Bagpipe and the drone, 'the Flute and the Drome, the Marche to the Fighte, Here the battells be joyned, 'The Retreate, Now folowethe a Galliarde for the victory.' There is alſo in the ſame collection a leſſon called the Carman's Whiſtle.

The airs compoſed about the time of queen Elizabeth, however excellent in their kind, ſeem to have derived their reputation from their being the tunes of dances actually performed at court, or at public aſſemblies for the purpoſe of feaſting and recreation. In a work entitled 'Lachrymæ or Seauen Teares, figured in ſeauen paſſionate Pauans with di-'uers other Pauans, Galiards, and Almands by John Dowland,' the ſeveral airs are diſtinguiſhed by appellations which ſeem to indicate their being the favourites of particular perſons, as in theſe inſtances: 'M. John Langton's Pauan, the King of Denmark's Ga-'liard, the Earl of Eſſex Galiard, Sir John Souch his Galiard, M. Henry Noell his Ga-'liard,

fore called a Cinque Pace; the Paſſamezzo, which is a diminutive of the Galliard, has juſt half that number, and from that peculiarity takes its name.

The PAVAN is by ſome writers ſaid to be an air invented in Padua. This opinion is founded on no better authority than mere etymological conjecture; the word is derived from the Latin Pavo, a peacock, and ſignifies a kind of dance, performed in ſuch a manner, and with ſuch circumſtances of dignity and ſtatelineſs as ſhew the propriety of the appellation *.

The GALLIARD is a lively air in triple time; Broſſard intimates that it is the ſame with the Romaneſca, a favourite dance with the Italians.

The ALLEMAND, ALMAND, or ALMAIN, as its name imports, is an air originally invented by the Germans; it is of a grave and ſerious caſt, yet full of ſpirit and energy, ariſing from the compaſs of notes which it takes in: the meaſure of it is duple time of four crotchets in a bar; the air conſiſts of two ſtrains, with a repetition of each; and thoſe that define it with exactneſs ſay that it ought to begin with an odd quaver or ſemiquaver, or with three ſemiquavers. Walther ſays that in this ſpecies of inſtrumental compoſition, eſpecially the Allemand for the dance, the Germans excel all other nations; but this aſſertion ſeems rather too bold; the Allemands of the Italian maſters, particularly Corelli, Albinoni, and Geminiani, being inferior to none that we know of: that in the tenth ſolo of Corelli may be looked upon as one of the moſt perfect models for this kind of air.

The CORANTO, Courant, Fr. Corrente, Ital. Currens ſaltatio, Lat. is a melody or air conſiſting of three crotchets in a bar, but moving by quavers, in the meaſure of $\frac{3}{4}$, with two ſtrains or repriſes, each beginning with an odd quaver. Walther, who deſcribes it, aſſigns to it no determinate number of bars; nor is there any preciſe rule

'liard, M. Giles Hoby his Galiard, M. Nicho. Gryffith his Galiard, M. Thomas Collier 'his Galiard with two trebles, Captaine Piper his Galiard, M. Bucton his Galiard, Mr. 'Nichols Almand, Mr. George Whitehead his Almand.'

Of this fact it is ſome ſort of proof that the airs above enumerated are in the title-page of the book ſaid to be ſet forth for the lute, viols, or violins; and it is certain that in Dowland's time the latter of theſe inſtruments was appropriated to the practice of dancing. Farther it is expreſsly ſaid by Chriſtopher Simpſon, in his Compendium of Practical Muſic, page 143, that fancies and ſymphonies excepted, inſtrumental muſic in its ſeveral kinds was derived from the various meaſures in dancing.

* See vol. II. page 134.

that we know of for the meaſure of it, ſave that the number of bars, whatever it be, is the multiple of 8. Of dance-tunes it is ſaid to be the moſt ſolemn.

The SARABAND is an air of great antiquity; the Spaniards write it Zarabanda, and this orthography ſeems to confirm the opinion of thoſe who derive it from the Moors, ſaying that they brought it into Spain, and that from thence it was diffuſed throughout Europe *.

The CHACONE, a leſs common air than any of thoſe above enumerated, is ſaid by ſome, who take it for granted that the word is derived from the Italian *cieco*, blind, to be the invention of ſome blind muſician; but others aſſert that, like the Saraband, it is of Mooriſh original; and thoſe who would carry it ſtill higher, ſuggeſt that the word is derived from the Perſian Schach, which ſignifies a king; and that Chacone might ſignify a royal dance; from the Perſians, ſay theſe, it might paſs to the Saracens, and from them to the Moors. The characteriſtic of the Chacone is a baſs or ground, conſiſting of four meaſures, of that kind of triple wherein three crotchets make the bar, and the repetitions thereof with variations in the ſeveral parts from the beginning to the end of the air, which, in reſpect of its length, has no limit but the diſcretion of the compoſer. The whole of the twelfth Sonata of the ſecond opera of Corelli is a Chacone.

There is another air in muſic called by the Italians the PASSACAGLIO, and by the French Paſſacaille, which, like the Chacone, conſiſts in a variety of diviſions on a given ground baſs; the only eſſential difference between the one and the other of the two is, that the Chacone is ever in the major, the Paſſacaille in the minor third of the key. In Mr. Handel's leſſons for the harpſichord, Suite Septieme is an air of the ſort laſt above deſcribed.

The JIGG is ſuppoſed by ſome to have been invented by the Engliſh, but its derivation from the Teutonic GIEG, or, as Junius writes it, GHIIGHE, a fiddle, is rather againſt this opinion. Mattheſon ſpeaks of the Jigs of this country as having in general a pointed note at the beginning of every bar; but for this diſtinction there ſeems not to be the leaſt authority. The ſame author ſeems to think that originally the Jig was a dance-tune, and of Engliſh in-

* Within the memory of perſons now living, a Saraband danced by a Moor was conſtantly a part of the entertainment at a puppet-ſhew; this particular may be conſidered as an additional circumſtance in proof that this dance is of Mooriſh original. See vol. II. page 135.

vention;

vention: Nevertheleſs it has been adopted by moſt nations in Europe; for not only in England, but in Italy, Germany, and France it appears to have been a favourite ſpecies of air. Its characteriſtic is duple time, thus marked $\frac{6}{8}$ or $\frac{12}{8}$. The air itſelf conſiſts of two ſtrains, undetermined as to the number of bars *.

To ſpeak now of the airs of the moderns, and firſt of the Gavot.

The GAVOT, ſo far as regards the general practice of it, is hardly to be traced farther backwards than to the time of Lully, that is to ſay about the year 1670. Huet ſays that the appellation is derived from the Gavots, a people inhabiting a mountainous diſtrict in France called Gap †. It ſignifies a dance-tune in duple time, conſiſting of two ſtrains, the firſt whereof contains four bars, and the latter eight, and ſometimes twelve, each beginning with two crotchets, or the half of a bar, with a riſe of the hand in beating, and ending alſo with two crotchets that begin the laſt bar. Walther ſays it is required that the firſt ſtrain of a Gavot ſhould have its cadence in the third or fifth of the key, for that if it be in the key-note itſelf, it is not a Gavot but a Rondeau; and in this opinion both Broſſard and Mattheſon concur ‡.

The invention of the MINUET, Fr. Menuet, ſeems generally to be aſcribed to the French, and particularly to the inhabitants of the

* The Jigs of Corelli abound with fine melody: that in the fifth of his Solos is celebrated throughout Europe. In the fourth of Mr. Handel's Concertos for the organ is an example of a jig movement interwoven with one in andante time, and the contraſt has a remarkably fine effect.

† 'GAVOTE. Sorte de danſe. M. Huet, dans ſon Traité curieux de l'Origine des Romans, page 124. *Les Martegales & Madrigaux ont pris leur nom des* MARTEGAUX, *peuples montagnards de Provence; de même que les* Gavots, *peuples montagnards du pays de Gap, ont donné le nom à cette danſe que nous appellons* Gavote. Cette ètymologie me paroît très véritable.' *M.* Menage, article GAVOTE.

‡ The Gavots of Corelli, Albinoni, Vivaldi, and others of the Italians, correſpond with theſe rules as far as they relate to the meaſure, the number of bars in each ſtrain, and the cadences; but in reſpect to the initial notes of the air, they deviate from it; for they ſometimes begin with a whole bar, as that in the firſt Sonata of the ſecond Opera of Corelli, and the fifth of his fourth Opera, and yet they are termed Gavots, as are alſo thoſe airs of the Gavot-kind in the tenth of his Solos, and the ninth of his Concertos, each whereof begins with an odd quaver. As to thoſe airs of his which are ſaid to be tempo di Gavotta, ſuch as that in his ninth Solo, and thoſe in the fifth and eighth of his ſecond, and the third and tenth of his fourth Opera, they are not Gavots, but movements in the time of the Gavot, with a general imitation of the air.

After all, the Gavot, ſtrictly ſo called, is an air that diſguſts by its formality; thoſe Gavots only have a pleaſing effect in which the middle and final cloſes are ſuſpended by a varied and eloquent modulation, of which the Gavot in the overture of Semele, and the laſt movement in the third of Mr. Handel's Concertos for the organ, are remarkable inſtances.

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province of Poictou; the word is ſaid by Menage and Furetiere to be derived from the French Menuë or Menu, ſmall or little, and in ſtrictneſs ſignifies a ſmall pace. The melody of this dance conſiſts of two ſtrains, which, as being repeated, are called repriſes, each having eight or more bars, but never an odd number. The meaſure is three crotchets in a bar marked thus $\frac{3}{4}$, though it is commonly performed in this time $\frac{3}{8}$. Walther ſpeaks of a minuet in Lully's opera of Roland, each ſtrain of which contains ten bars, the ſectional number being 5, which renders it very difficult to dance.

The PASPY, Fr. Paſſe-pied, from Paſſer to walk, and Pied a foot, is a very briſk French dance, the meaſure $\frac{3}{8}$, and often $\frac{6}{8}$. It has three or more ſtrains or repriſes, the firſt conſiſting of eight bars. It is ſaid to have been invented in Bretagne, and is in effect a quick minuet.

The BOUREE is ſuppoſed to come from Auvergne in France; it ſeldom occurs but in compoſitions of French maſters; its time is duple, conſiſting of twice four meaſures in the firſt ſtrain, and twice eight in the ſecond.

The SICILIANA is an air probably invented in Sicily, of a ſlow movement, thus characteriſed $\frac{12}{8}$; it conſiſts of two ſtrains, the firſt of four, and the ſecond of eight bars or meaſures.

The LOUVRE is a mere dance-tune; the term is not general, but is applied ſingly to a French air, called L'amiable Vainqueur, of which Lewis XIV. was extremely fond; the French dancing-maſters compoſed a dance to it, which is well known in England.

That the HORNPIPE was invented by the Engliſh ſeems to be generally agreed: that it was not uſual to give to certain airs the names of the inſtruments on which they were commonly played, may be inſtanced in the word Geig, which with a little variation is made to ſignify both a fiddle and the air called a Jig, and properly adapted to it. Indeed we have no ſuch inſtrument as the hornpipe, but in Wales it is ſo common, that even the ſhepherd-boys play on it. In the Welſh language it has the name of the Pib-corn, i. e. the Horn-pipe; and it is ſo called as conſiſting of a wooden pipe, with holes at ſtated diſtances, and a horn at each end, the one to collect the wind blown into it by the mouth, and the other to carry off the ſounds as modulated by the performer. A very learned and curious antiquary, the Hon. Daines Barrington, has lately communicated to the

the world a deſcription, as alſo the form of this ruſtic inſtrument, and with no ſmall appearance of probability conjectures that it originally gave name to the air called the Hornpipe *.

The meaſure of the Hornpipe is triple time of ſix crotchets in a bar, four whereof are to be beat with a down, and two with an up hand. There occurs in the opera of Diocleſian, ſet to muſic by Purcell, a dance called the CANARIES: of this, and alſo another called TRENCHMORE, it is extremely difficult to render a ſatisfactory account. The firſt is alluded to by Shakeſpeare in the following paſſage:

'*Moth.* Maſter, will you win your love with a French Brawl †?
'*Arm.* How meanſt thou? brawling in French?
'*Moth.* No, my compleat maſter: but to jig off a tune at the 'tongue's end, *canary* to it with your feet, humour it with turn-'ing up your eyelids.' &c.

LOVE'S LABOUR LOST, Act III. Scene I.

As to the air itſelf, it appears by the example in the opera of Diocleſian to be a very ſprightly movement of two repriſes or ſtrains, with eight bars in each. The time three quavers in a bar, the firſt pointed. That it is of Engliſh invention, like the country-dance, may be inferred from this circumſtance, that none of the foreign names that diſtinguiſh one kind of air from another, correſpond in the leaſt with this. Nay farther, the appellation is adopted by Couperin, a Frenchman, who among his leſſons has an air which he entitles Canaries.

Of the dance called Trenchmore frequent mention is made by our old dramatic writers: thus in the Iſland Princeſs of Beaumont and Fletcher, act V. one of the townſmen ſays

'All the windows i' th' town dance a new *Trenchmore*.'

* See the Archaeologia of the Antiquarian Society, vol. III. page 33. That there was anciently a muſical inſtrument called the Hornpipe is evident from the following paſſage in Chaucer, in which it is mentioned with the flute.

Controue he would, and foule faile
With Hornpipes of Cornwaile.
In floites made he diſcordaunce,
And in his muſike with miſchaunce
He would ſeine, &c.

ROMAUNT OF THE ROSE, Fo. 135. b. edit. 1561.

† i. e. the dance called the Brawl or Brauls, mentioned vol. II. page 133.

It

In the Table Talk of Selden, tit. KING OF ENGLAND, is the following humorous paſſage:

'The court of England is much alter'd. At a ſolemn dancing, firſt 'you had the grave meaſures, then the Corantoes and the Galliards, 'and this kept up with ceremony; and at length to Trenchmore, 'and the Cuſhion-dance: Then all the company dances, lord and 'groom, lady and kitchen-maid, no diſtinction. So in our court 'in queen Elizabeth's time, gravity and ſtate were kept up. In king 'James's time things were pretty well. But in king Charles's time 'there has been nothing but Trenchmore and the Cuſhion-dance, 'omnium gatherum, tolly polly, hoite come toite.'

And in the comedy of the Rehearſal the Earth, Sun, and Moon are made to dance the Hey to the tune of Trenchmore: From all which it may be inferred that the Trenchmore was alſo a lively movement*.

The COUNTRY-DANCE is alſo ſaid to have had its origin with us. Indeed Mr. Weaver, one of the beſt teachers of dancing in the kingdom of the laſt age, and who appears to have been well acquainted with the hiſtory of his art, has aſſerted it in expreſs terms. He ſays that the country-dance is the peculiar growth of this nation, though it is now tranſplanted into almoſt all the courts of Europe, and is become in the moſt auguſt aſſemblies one of the favourite diverſions †.

We meet alſo among the compoſitions of the Engliſh maſters of the violin who lived in the time of Charles II. with an air called the CEBELL, an appellation for which no etymology, nor indeed any explanation is attempted by any of our lexicographers: for this reaſon we are neceſſitated to reſort for ſatisfaction to thoſe few exemplars of this kind of air now remaining, and by theſe it appears to have been an air in duple time of four bars or meaſures, only repeated in diviſion at the will of the compoſer, but with this remarkable cir-

* In the Dancing Maſter, or Directions for dancing Country-dances, with the tunes to each dance, publiſhed by Henry Playford in 1698, page 44, is a tune entitled Trenchmore, inſerted in the Appendix to this work.

† Eſſay towards a Hiſtory of Dancing by John Weaver. Lond. 8vo. 1712, page 170.

For the compoſition of country-dance tunes no rule is laid down by any of the writers on muſic, perhaps for this reaſon, that there is in muſic no kind of time whatever but may be meaſured by thoſe motions and geſticulations common in dancing; and in fact there are few ſong tunes of any account within theſe laſt hundred years that have not become alſo country-dances. Simpſon in his Compendium of Practical Muſick, page 144, ſays of country-dances, and indeed of ſome other airs, that they are ſo eaſy to compoſe, that he has known ſome 'who by a natural aptneſs, and by the accuſtomed hearing of them, would 'make ſuch like, being untaught, although they had not ſo much ſkill in muſic as to be 'able to write them down in notes.'

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cumſtance, that the ſeveral ſtrains are alternately in the grave and the acute ſeries of notes in the muſical ſcale *.

That elegant ſpecies of compoſition the Sonata, had its riſe about the middle of the ſeventeenth century: Who were the original inventors of it is not certainly known, but doubtleſs thoſe that excelled moſt in it were Baſſani and Corelli. The firſt eſſay towards the introduction of the Sonata into England was a collection of Sonatas for two violins and a baſs, by Mr. John Jenkins; theſe it is true were in three parts only; and compoſitions of this kind muſt be ſaid to have been wanting in that variety of harmony which is produced by a concert of ſix viols; but this defect was ſoon remedied by giving to the violoncello one baſs part, and to the organ, harpſichord, or archlute another; and, laſtly, by the invention of the Concerto Groſſo, conſiſting of two choruſſes, with an intermediate part, ſo neceſſary in all ſymphoniac muſic, for the tenor violin. It is ſaid that we are indebted for this great improvement in inſtrumental muſic to Giuſeppe Torelli, and from about the year 1700, until almoſt the preſent time, the deſignation of a full concert for violins has been, two principal and two ſecond violins, a tenor violin, and a violoncello, with a thorough-baſs for the harpſichord, and of conſequence the viol ſpecies of inſtruments has grown into diſuſe.

The lute, notwithſtanding the great improvements which the French had made of it, as well by varying its form as by encreaſing the number of chords, thereby rendering it in ſome reſpects the rival of the harpſichord, was nevertheleſs now declining in the eſtimation of the world. Waller ſuggeſts as a reaſon for it, an opinion, which, although it is controverted by Mace and other maſters, had very probably its foundation in truth: it was ſuſpected that the practice of the lute had a tendency to bring on deformity in ladies and perſons of delicate habits †,

* Examples of this ſpecies of air occur in the Diviſion Violin, a book which has already been mentioned. But the moſt celebrated of any that we know of is that called the Old Cebell, which ſome very old perſons now living remember to have been one of the moſt popular tunes at the beginning of this century. It is printed as a ſong with words to it in D'Urfey's Pills to purge Melancholy, vol. I. page 139, the author of it is there ſaid to be Sig. Baptiſt, by whom ſome have underſtood Lully, whoſe Chriſtian names were Jean Baptiſte, but the perſon meant is Sig. Giovanni Battiſta Draghi, of whom an account will hereafter be given.

† See in his works the letter following that to Lady Lucy Sidney. Mace in anſwer to the objection, which it ſeems was a common one, aſſerts that in his whole time he never knew any perſon that grew awry by the practice of the lute. Muſick's Monument, page 46.

an evil which was not to be feared from the erect and graceful poſture required in playing on the harpſichord. But whoever conſiders the ſtructure of the lute, the labour of ſtringing it, and the attention requiſite to keep it in order, over and above the inceſſant practice neceſſary to acquire a fine hand on it, need not look far for reaſons why it has given place to the harpſichord, of all muſical inſtruments ever invented the moſt eaſy.

CHAP. II.

THE Italian opera having undergone a gradual refinement, was now arrived at great perfection, and, notwithſtanding the early prejudices of the French againſt Italian muſic, had found its way to Paris. Lewis XIV. in the year 1669, had eſtabliſhed the Academie Royal de Muſique; Corneille, Quinault, and other the beſt poets of France, compoſed the drama of many operas, and firſt Cambert, and afterwards Lully, ſet them to muſic. The public taſte, and the poſture of affairs in this country was not then ſo favourable to theatrical repreſentations of this kind, as to enable us to emulate our neighbours in the exhibition of them; ſome faint attempts of imitation had indeed been made by the introduction of vocal and inſtrumental muſic into ſome of our plays, as particularly Macbeth and the Tempeſt, compoſed by Matthew Lock, in which were a few airs and choruſſes, diſtributed at proper intervals through the five acts, with a few ſhort recitatives; but, for want of a proper fable, of machinery, and other requiſites, and, above all, a continued recitative, to connect and introduce the airs, theſe repreſentations could hardly be ſaid to bear more than a very faint reſemblance of the Italian opera properly ſo called.

The above two plays of Macbeth and the Tempeſt, altered from Shakeſpeare, the one by Sir William D'avenant, and the other by Shadwell, were performed at the theatre in Lincolns-Inn fields; the latter was wrought into the form of an opera: the applauſe with which they were ſeverally received, gave encouragement to Shadwell to compoſe a drama named Pſyche, which, though he would have it thought he took it from Apuleius, is in a great meaſure a tranſlation

of

of the Pſyche of Quinault, which was ſet to muſic by Lully in 1672, in the manner of the Italian opera. Lock had ſucceeded beyond expectation in the muſic to Macbeth and the Tempeſt, and he, together with Gio. Battiſta Draghi compoſed the muſic to this opera of Pſyche. The following advertiſement in the preface of Shadwell to Pſyche will ſhew the part which each of them took, as alſo what other perſons aſſiſted in the work.

'All the inſtrumental muſic (which is not mingled with the vocal) 'was compoſed by that great maſter, Signior Gio. Baptiſta Draghi, 'maſter of the Italian muſic to the king. The dances were made by 'the moſt famous maſter of France, Monſieur St. Andrée. The 'ſcenes were painted by the ingenious artiſt, Mr. Stephenſon. In 'thoſe things that concern the ornament or decoration of the play, 'the great induſtry and care of Mr. Betterton ought to be remem-'bered, at whoſe deſire I wrote upon this ſubject.'

This opera was performed at the theatre in Dorſet Garden in February, 1673; Downes the prompter ſays that the ſcenes, machines, cloaths, and other neceſſaries and decorations, coſt upwards of 800l. He adds that it was performed eight days together, but did not prove ſo beneficial to the undertakers as the Tempeſt.

In the year 1677, Charles D'avenant, the elder ſon of Sir William D'avenant *, wrote an opera entitled Circe, the muſic to which was compoſed by Mr. John Baniſter; it was performed at Lincolns-Inn fields theatre, and was well received.

In 1685, the year in which king Charles II. died, Mr. Dryden wrote an allegorical drama, or, as he calls it, an opera, entitled Albion and Albanius; it was ſet to muſic by Monſieur Louis Grabu, a French muſician, and performed at the theatre in Dorſet Garden: it appears by the preface to have been written during the life-time of the king, but was not repreſented till ſome months after his deceaſe. As this opera is printed among the dramatic works of Mr. Dryden, with a preface, in which the compoſer of the muſic is complimented to the prejudice of Purcell, and the reſt of the Engliſh muſicians, it may

* This gentleman was firſt an actor on the ſtage in Dorſet-Garden, under his mother Lady D'avenant, Mr. Betterton, and Mr. Harris, and removed with them to the theatre in Lincoln's-Inn-fields. He afterwards took the degree of Doctor of Laws, and obtained the poſt in the Cuſtom-houſe of inſpector general of the exports and imports. He was extremely well ſkilled in political arithmetic, and matters relating to the revenue, and wrote many valuable tracts on thoſe ſubjects.

here ſuffice to ſay that it is a ſatire againſt ſedition, with a view to the conduct of the earl of Shafteſbury *, who then, though in a declining ſtate of health, headed the oppoſition to the court meaſures. It abounds with ridiculous pageantry, ſuch as Juno drawn by peacocks, and the repreſentation of a rainbow, or ſome ſuch meteor, which had then lately been ſeen in the heavens; and was exhibited at an expence that far exceeded the amount of the money taken for admittance. Downes ſays it was performed on a very unlucky day, viz. that on which the Duke of Monmouth landed in the Weſt; and he intimates that the conſternation into which the kingdom was thrown by this event, was a reaſon why it was performed but ſix times, and was in general ill received †.

* This appears by a device of machinery thus deſcribed: 'Fame riſes out of the middle of the ſtage, ſtanding on a globe, on which is the arms of England: the globe reſts on a pedeſtal: on the front of the pedeſtal is drawn a man with a long, lean, pale face, with fiends wings, and ſnakes twiſted round his body: he is encompaſſed by ſeveral phanatical rebellious heads, who ſuck poiſon from him, which runs out of a tap in his ſide.'

The wit of this ſatire at this day ſtands in ſome need of an explanation. The earl of Shafteſbury was afflicted with a dropſy, and had frequent recourſe to the expedient of tapping; and ſuch was the malevolence of his enemies, that although they had their choice of numberleſs particulars by which he might have been diſtinguiſhed, that of the tap appeared to them the moſt eligible. Some time before his death it was a faſhion in taverns to have wine brought to gueſts, and ſet upon table in a wooden or ſilver veſſel ſhaped like a tun, with a cock to it, and this was called a Shafteſbury.

† The following humourous ballad was written in ridicule of this drama, and in particular of Grabu's muſic to it.

From Father Hopkins, whoſe vein did inſpire,
Bayes ſends this raree-ſhow to publick view;
Prentices, fops, and their footmen admire him,
Thanks patron, painter, and Monſieur *Grabu*.

Each actor on the ſtage his luck bewailing,
Finds that his loſs is infallibly true;
Smith, *Nokes*, and *Leigh* in a Feaver with railing,
Curſe poet, painter, and Monſieur *Grabu*.

Betterton, *Betterton*, thy decorations,
And the machines were well written we knew;
But all the words were ſuch ſtuff we want patience,
And little better is Monſieur *Grabu*.

D— me ſays *Underhill* I'm out of two hundred,
Hoping that rainbows and peacocks would do;
Who thought infallible Tom could have blunder'd,
A plague upon him and Monſieur *Grabu*.

Lane thou haſt no applauſe for thy capers,
Tho' all without thee would make a man ſpew;

After an interval of about five years Mr. Betterton made another attempt to introduce the opera on the Engliſh ſtage. To that end he prevailed on Mr. Dryden to write King Arthur, which having in it a great deal of machinery and dancing, and being finely ſet to muſic by Purcell, ſucceeded very well, and encouraged him to alter the Prophetеſs of Beaumont and Fletcher into the reſemblance of an opera; and this he did by retrenching ſome of the ſeeming ſuperfluities, and introducing therein muſical interludes and ſongs to a great number, all which, together with the dances, which were compoſed by Mr. Prieſt, were ſet to muſic by Purcell, and was performed with great applauſe. The ſame method was practiſed with the Midſummer Night's Dream of Shakeſpeare, which was altered into a drama called the Fairy Queen. To this alſo Mr. Prieſt compoſed the dances, and Purcell the muſic.

Of theſe entertainments it is obſerved that they were in truth only plays with ſongs intermixed with the ſcenes, and that there could be no pretence for calling them operas, other than becauſe choruſſes and dances were introduced in them after the manner of the French.

And a month hence will not pay for the tapers,
Spite of Jack Laureat and Monſieur *Grabu*.

Bayes thou wouldſt have thy ſkill thought univerſal,
Tho' thy dull ear be to muſick untrue;
Then whilſt we ſtrive to confute the Rehearſal,
Prithee learn thraſhing of Monſieur *Grabu*.

With thy dull prefaces ſtill wouldſt thou treat us,
Striving to make thy dull bauble look fair;
So the horn'd herd of the city do cheat us,
Still moſt commending the worſt of their ware.

Leave making operas and writing Lyricks,
'Till thou haſt ears and canſt alter thy ſtrain;
Stick to thy talent of bold Panegyricks,
And ſtill remember the breathing the vein.

Yet if thou thinkeſt the town will extol 'em,
Print thy dull notes, but be thrifty and wiſe;
Inſtead of angels ſubſcrib'd for the volume,
Take a round ſhilling, and thank my advice.

In imitating thee this may be charming,
Gleaning from Laureats is no ſhame at all;
And let this ſong be ſung next performing,
Elſe ten to one but the prices will fall.

CHRISTOPHORI SIMPSON EFFIGIES.

MDCLXVII.

CHRISTOPHER SIMPSON was a muſician of conſiderable eminence, and flouriſhed about this time. He was greatly celebrated for his ſkill on the viol, and was the author of two treatiſes, of which an account will ſhortly be given. Of his birth or education we find nothing recorded; nor are there any particulars extant of him, ſave that in his younger days he was a ſoldier in the army raiſed by William Cavendiſh, duke of Newcaſtle, for the ſervice of Charles I. againſt the parliament; that he was of the Romiſh communion, and patronized by Sir Robert Bolles, of Leiceſterſhire, whoſe ſon, a ſtudent in Gray's Inn, Simpſon taught on the viol. He dwelt for ſome years in

in Turnſtile, Holborn, and finiſhed his life there. In the year 1665, Simpſon publiſhed in a thin folio volume a book entitled Chelys Minuritionum; in Engliſh, the Diviſion Viol, printed in columns, viz. in Latin, with an Engliſh tranſlation; Editio ſecunda, dedicated to Sir John Bolles, ſon and heir of Sir Robert Bolles abovementioned.

In the dedication of this ſecond edition, the author among the reaſons which he gives for recommending the former edition to the patronage of this young gentleman's father, repreſents his circumſtances in theſe terms 'all the motives that could enter into a dedi-'cation of that nature did oblige me to it. Firſt, as he was a moſt 'eminent patron of muſic and muſicians. Secondly, as he was not 'only a lover of muſic, but a great performer in it, and that the trea-'tiſe had its conception, birth, and accompliſhment under his roof 'in your minority. Laſtly, as he was my peculiar patron, affording 'me a cheerful maintenance, when the iniquity of the times had re-'duced me, with many others, in that common calamity, to a con-'dition of needing it *.' In the ſame epiſtle dedicatory he ſcruples not to ſay of this young gentleman, Sir John Bolles, that the book recommended to his patronage, as it was written for his inſtruction, ſo had it made him not only the greateſt artiſt, but the ableſt judge of the contents of it of any perſon in Europe, being a gentleman, and no profeſſor of the ſcience; and in ſupport of this aſſertion he refers to a paper of verſes printed at Rome, occaſioned as he ſays by the rare expreſſions on the viol of this his pupil and patron at a muſic meeting, in which were preſent 'not only divers grandees of that court 'and city, with ſome embaſſadors of foreign ſtates, but alſo the great 'muſicians of Rome, all admiring his knowledge of muſic, and his 'excellence upon that inſtrument †.

* It ſhould ſeem by this that Simpſon had been of ſome choir, and that at the uſurpation he was turned out of his place, for that was the common calamity which befel the muſicians of that time.

† The verſes above mentioned are theſe that follow:

Eximiæ Nobilitati, Doctrinæ, Virtuti, cum ſumma Muſices harmonia conſono adoleſcenti, illuſtriſſimo Domino, D. JOANNI BOLLES, Anglo, Roberti Baronet. Hæredi Filio. Mirificam ſuavitatem ejuſdem & argutiam in tangenda Britannica Chely, quam vulgò dicunt Violam Majorem ſtupori Romæ fuiſſe.

O D E

Jacobi Albani Ghibbeſii, Med. Doct. ac in Romana Sapientia Eloq. Prof. Primarii.

Res ſuas dicam ſibi habere Phœbo,
Te modis aures retinente noſtras:
Quale ſolamen Samius negârit
Doctor Olympo.

Quantus

The epiſtle containing this remarkable anecdote concludes with an intimation, ſomewhat obſcurely worded, that the Latin tranſlation of the book was made by Mr. William Marſh, ſome time a ſcholar of the author, for the purpoſe of making it intelligible to foreigners.

The book has the like Imprimatur with others publiſhed about that time; but the licenſer, Sir Roger L'Eſtrange, has ſuperadded to his allowance a preface recommending it in terms that import much more than a compliment to his friend the author, as Sir Roger was a very fine performer on the inſtrument which is the ſubject of it.

As to the book itſelf, the deſign of it is to render familiar a practice, which the performers on the Viol da Gamba, about the time of its publication were emulous to excel in, namely the making extemporary diviſions on a ground-baſs; but as this was not to be done at random, and required ſome previous ſkill in the principles of harmony, the author undertakes to unfold them in this treatiſe.

It is divided into three parts, the firſt contains inſtructions at large for the performance on the inſtrument. The ſecond teaches the uſe of the concords and diſcords, and is in truth a compendium of deſcant.

Quantus Alcides animos triumphas,
Gallico major! trahat ille vulgus:
Roma Te vidit ſtupefacta primos
Ducere patres;
Roma tormentum fidium inſecuta
Dulce, concentus licèt ipſa mater.
Allobrox miræ *Venetúſque* plauſit
Nuntius arti.

Vividum claro, celebrémque alumno
Laudo *Simpſonum:* vaga fama quantum
Theſſali cultu juvenis magiſtrum
Diſtulit orbi.

Hactenùs plectrum, citharamque vates
Noverint; *Arcu Violáque* freti
Concinent poſthac: nequè Threſſa certet
Chorda *Britannæ.*

O virûm felix, & opima rerum
Albion, ſedes placitura Muſis!
O poli ſidus mihi, quò remotam
Dirigo puppim!
à Muſeo noſtro, Kal. April 1661. *Monumentum, & pignus amoris.*

Of this Dr. Gibbes there is an account in the Faſti Oxon. vol. II. col. 192, by which it appears that he was born of Engliſh parents at Roan in Normandy; that he became poet laureat to the emperor Leopeld, and was by diploma declared doctor in phyſic of the univerſity of Oxford. He died anno 1676, and was buried in the Pantheon at Rome.

The

The third part contains the method of ordering diviſion to a ground, a practice which the author thus explains:

'Diminution or diviſion to a ground, is the breaking, either of 'the baſs or of any higher part that is appliable thereto. The man-'ner of expreſſing it is thus:

'A ground, ſubject, or baſs, call it which you pleaſe, is prick'd 'down in two ſeveral papers; one for him who is to play the ground 'upon an organ, harpſichord, or what other inſtrument may be apt 'for that purpoſe; the other for him that plays upon the viol, who 'having the ſaid ground before his eyes as his theme or ſubject, 'plays ſuch variety of deſcant or diviſion in concordance thereto, as 'his ſkill and preſent invention do then ſuggeſt unto him. In this 'manner of play, which is the perfection of the viol or any other in-'ſtrument, if it be exactly performed, a man may ſhew the excel-'lency both of his hand and invention, to the delight and admiration 'of thoſe that hear him.'

'But this you will ſay is a perfection that few attain unto, depend-'ing much upon the quickneſs of invention as well as quickneſs of 'hand. I anſwer it is a perfection which ſome excellent hands have 'not attained unto, as wanting thoſe helps which ſhould lead them to 'it; the ſupply of which want is the buſineſs we here endeavour.'

After giving ſundry examples of grounds, with the method of breaking or dividing them, the author proceeds to treat of deſcant diviſion which he thus defines.

'Deſcant diviſion is that which makes a different concording part 'unto the ground. It differs from the former in theſe particulars, 'That breaks the notes of the ground, This deſcants upon them: 'That takes the liberty to wander ſometimes beneath the ground; 'This, as in its proper ſphere, moves ſtill above it: That meets 'every ſucceeding note of the ground in the uniſon or octave; This 'in any of the concords. But in the main buſineſs of diviſion they 'are much the ſame; for all diviſion, whether deſcant or breaking 'the baſs, is but a tranſition from note to note, or from one concord 'to another, either by degrees or leaps, with an intermixture of ſuch 'diſcords as are allowed in compoſition.'

However difficult the practice may ſeem of making a diviſion extempore upon a given ground, preſerving the melody without tranſgreſſing the rules of harmony, this author ſpeaks of two viols playing together in diviſion, and for this exerciſe he gives the following rules.

'First let the ground be prick'd down in three ſeveral papers, one 'for him who plays upon the organ or harpſichord, the other two 'for them that play upon the two viols; which for order and brevity 'we will diſtinguiſh by three letters, viz. A for organiſt, B for the 'firſt baſs, and C for the ſecond.

'Each of theſe having the ſame ground before him, they may all 'three begin together, A and B playing the ground, and C deſcanting 'to it in ſlow notes, or ſuch as may ſuit the beginning of the muſick. 'This done, let C play the ground, and B deſcant to it, as the other 'had done before, but with ſome little variation. If the ground con-'ſiſt of two ſtrains, the like may be done in the ſecond; one viol ſtill 'playing the ground, whileſt the other deſcants or divides upon it.

'The ground thus play'd over, C may begin again, and play a 'ſtrain of quicker diviſion; which ended, let B anſwer the ſame 'with another, ſomething like it, but of a little more lofty ayre; 'for the better performance whereof, if there be any difference in 'the hands or inventions, I would have the better invention lead, 'but the more able hand ſtill follow, that the muſick may not ſeem 'to flacceſs or leſſen, but rather increaſe in the performance.

'When the viols have thus, as it were vied and revied one to the 'other, A, if he have ability of hand, may, upon a ſign given him, put 'in his ſtrain of diviſion; the two viols playing one of them the ground, 'and the other ſlow deſcant to it; A, having finiſhed his ſtrain, a re-'ply thereto may be made, firſt by one viol and then by the other.

'Having anſwered one another in that ſame manner ſo long as they 'think fit, the two viols may divide a ſtrain both together. In 'which doing, let B break the ground, by moving into the octave 'upward or downward, and returning from thence either to his own 'note, or to meet the next note in the uniſon or octave; by this 'means, C knowing B's motion, he knows how alſo to avoid running 'into the ſame, and therefore will move into the third or fifth, or 'ſixth where it is required, meeting each ſucceeding note in ſome 'one of the ſaid concords, until he come to the cloſe; where he may, 'after he has divided the binding, meet the cloſe note in the oc-'tave; which directions well obſerved, two viols may move in ex-'temporary diviſion a whole ſtrain together, without any remark-'able claſhing in the conſecution of fifths or eighths.

'When they have proceeded thus far, C may begin ſome point of 'diviſion, of the length of a breve or ſemibreve, naming the ſame

'word

'word, that B may know his intentions; which ended, let B anſwer 'the ſame upon the ſucceeding note or notes, to the like quantity of 'time; taking it in that manner one after another, ſo long as they 'pleaſe. This done they may betake themſelves to ſome other 'point, a new variety.

'This conteſt in breves, ſemibreves, or minims being ended, they 'may give the ſigne to A, if as I ſaid he have ability of hand, that 'he may begin his point, as they had done one to another, which 'point may be anſwered by the viols, either ſingly or jointly; if 'jointly it muſt be done according to the former inſtructions of di-'viding together, playing ſtill ſlow notes, and ſoft whileſt the organiſt 'divides; for that part which divides ſhould always be heard lowdeſt.

'When this is done both viols may play another ſtrain together, 'either in quick or ſlow notes, which they pleaſe; and if the muſick 'be not yet ſpun out to a ſufficient length, they may begin to play 'triplas and proportions anſwering each other, in whole ſtrains or par-'cels, and after that join together in a thundering ſtrain of quick 'diviſion, with which they may conclude; or elſe with a ſtrain of 'ſlow and ſweet notes, according as may beſt ſute the circum-'ſtance of time and place*.'

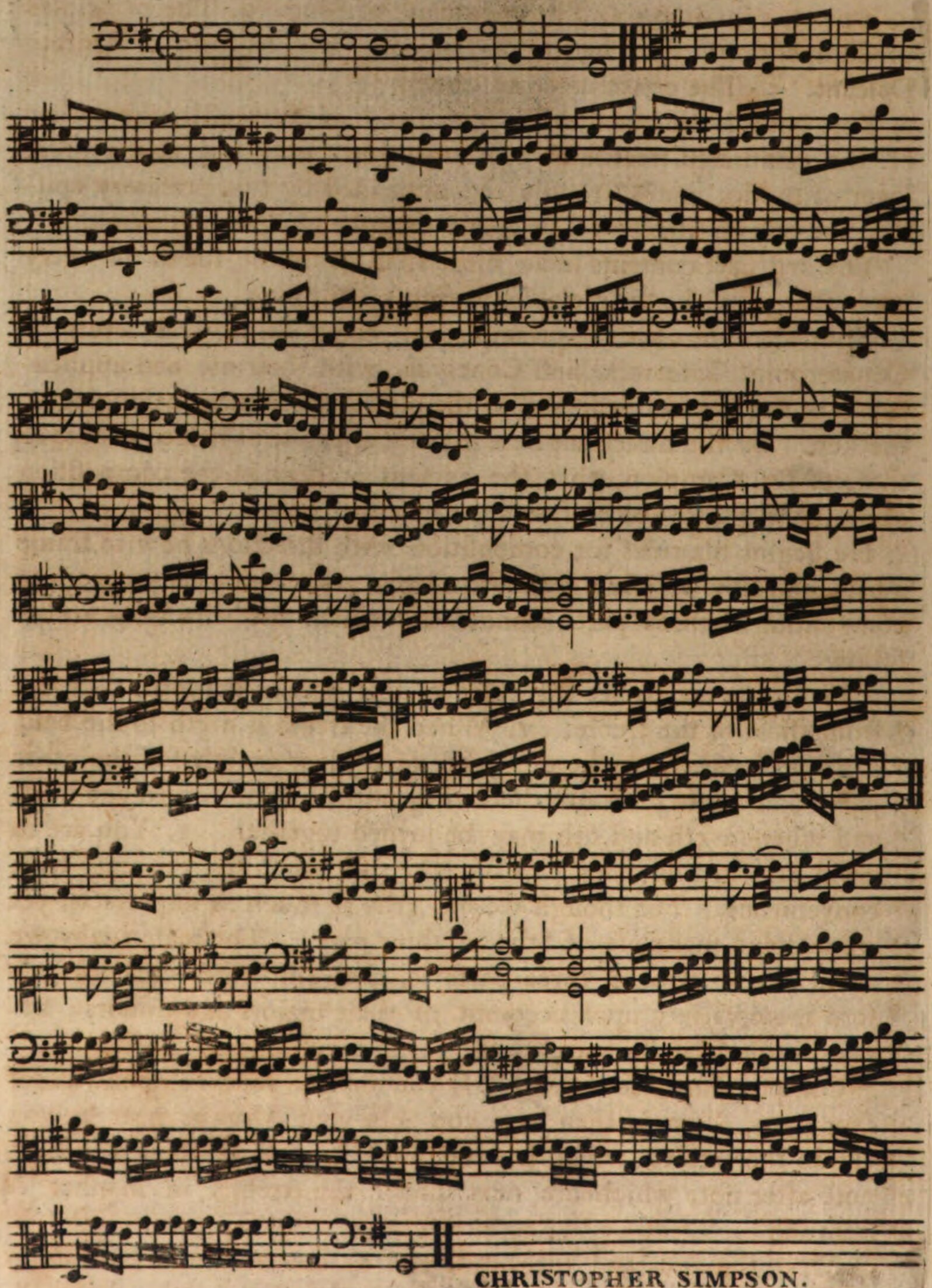
To illuſtrate the practice, which it is the deſign of the book to recommend, Simpſon has inſerted, by way of appendix to it, ſundry grounds with diviſions on them, compoſed by himſelf, and among others the following.

* The practice of extemporary deſcant, either by the voice or with an inſtrument, is now unknown in muſic. Of vocal deſcant Morley has given his ſentiments at large in the following words,

'Singing extempore upon a plainſong is indeede a peece of cunning, and very neceſ-'ſarie to be perfectly practiſed of him who meaneth to be a compoſer, for bringing of a 'quick ſight; yet is it a great abſurditie ſo to ſeeke for a ſight, as to make it the end of our 'ſtudie, applying it to no other uſe; for as a knife or other inſtrument not being applied 'to the end for which it was deuiſed (as to cut) is unprofitable, and of no uſe; euen ſo is 'deſcant, which being uſed as a helpe to bring readie ſight in ſetting of parts, is profit-'able; but not being applied to that ende, is of itſelfe like a puffe of wind, which being 'paſt commeth not againe, which hath beene the reaſon that the excellent muſitions haue 'diſcontinued it, although it be unpoſſible for them to compoſe without it, but they ra-'ther employ their time in making of ſonges, which remaine for the poſterity then to 'ſing deſcant, which is no longer known then the ſinger's mouth is open expreſſing it, 'and for the moſt part cannot be twiſe repeated in one manner.' Introduction to practical Muſic, page 121.

The ſame reflections muſt ariſe upon the practice of extemporary deſcant by inſtruments. As to the deſcant of viols, we know no more of it than is contained in this elaborate treatiſe; and for ought that appears to the contrary, it began and ended with this author.

DIVISION ON A GROUND



CHRISTOPHER SIMPSON.

In 1667 Simpſon publiſhed A Compendium of practical Muſick, in 5 parts, containing 1. The rudiments of Song. 2. The principles of Compoſition. 3. The uſe of Diſcord. 4. The form of figurate Deſcant. 5. The contrivance of Canon.

This book is dedicated to William Duke of Newcaſtle, the author of the celebrated treatiſe on Horſemanſhip, who was alſo a great lover of muſic, and is ſtrongly recommended by two prefatory epiſtles, the one of Matthew Lock, and the other by John Jenkins.

The firſt part contains little more than is to be found in every book that profeſſes to teach the precepts of ſinging.

The ſecond teaches the principles of compoſition, and treats of Counterpoint, Intervals, and Concords, with their uſe and application; of the key or tone, and of the cloſes or cadences belonging to the key. By the directions here given it appears, as indeed it does in thoſe of Dr. Campion, that the ancient practice in the compoſition of muſic in parts was to frame the baſs part firſt.

He begins his rules for compoſition with directions how to frame a baſs, and how to join a treble to a baſs, after which he proceeds to compoſition of three parts, concerning which his directions are as follow:

'Firſt, you are to ſet the notes of this part in concords different 'from thoſe of the treble. 2. When the treble is a 5th to the baſs, 'I would have you make uſe either of a 3d or an 8th for the other 'part; and not to uſe a 6th therewith, untill I have ſhewed you how, 'and where a 5th and 6th may be joyned together. 3. You are to 'avoid 8ths in this inner part likewiſe, ſo much as you can with 'convenience. For though we uſe 5ths as much as imperfects, yet 'we ſeldome make uſe of 8ths in three parts. The reaſon why we 'avoid 8ths in two or three parts is, that imperfect concords af-'ford more variety upon accompt of their majors and minors; be-'ſides, imperfects do not cloy the ear ſo much as perfects do.

'Compoſition of four parts. If you deſign your compoſition for 'four parts, I would then have you join your Altus as near as you 'can to the treble; which is eaſily done by taking thoſe concords 'note after note which are next under the treble, in manner as 'follows:

'Make the altus and the treble end in the ſame tune; which in 'my opinion is better than to have the treble end in the ſharp 3d,

'above; the key of the compoſition being flat, and the ſharp third 'more proper for an inner part at concluſion.'

For the adding a fourth part, viz. a tenor, he gives the following rules: 'Firſt, that this part which is to be added be ſet in concords, 'different from the other two upper parts; that is to ſay, if thoſe 'be a 5th and 3d, let this be an 8th; by which you may conceive 'the reſt.

'Secondly, I would have you join this tenor as near the Altus as 'the different concords do permit; for the harmony is better when 'the three upper parts are joined cloſe together.

'Thirdly, you are to avoid two 8ths or two 5ths riſing or fall-'ing together, as well amongſt the upper parts, as betwixt any one 'part and the baſs; of which there is leſs danger by placing the parts 'in different concords.'

From hence the author proceeds to compoſitions in five, ſix, ſeven, and eight parts, and to compoſitions for two choirs each.

The third part of the book teaches the uſe of the diſcords, and ſhews the nature of Syncopation, and relation inharmonical. Here he takes notice of the three ſcales of muſic, the diatonic, the chromatic, and the enharmonic, of which he gives a conciſe but clear definition.

He inclines to the opinion that the modern ſcale, in which the octave is divided into twelve ſemitones, is in fact a commixture of the diatonic and chromatic, touching which he delivers theſe his ſentiments.

'Now as to my opinion concerning our common ſcale of muſick; 'taking it with its commixture of the chromatick, I think it lies 'not in the wit of a man to frame a better as to all intents and pur-'poſes for practical muſick. And as for thoſe little diſſonances, for 'ſo I call them for want of a better word to expreſs them, the fault 'is not in the ſcale, whoſe office and deſign is no more than to de-'note the diſtances of the concords and diſcords, according to the 'lines and ſpaces of which it doth conſiſt, and to ſhew by what 'degree of tones and ſemitones a voice may riſe or fall:

'For in vocal muſick thoſe diſſonances are not perceived, neither 'do they occur in inſtruments which have no frets, as violins and 'wind inſtruments, where the ſound is modulated by the touch of 'the finger; but in ſuch only as have fixed ſtops or frets; which be-'ing placed and fitted for the moſt uſual keyes in the ſcale, ſeem out

'of

'of order when we change to keys leſs uſual; and that as I ſaid 'doth happen by reaſon of the inequality of tones and ſemitones, 'eſpecially of the latter.'

The fourth part teaches the form of figurate deſcant, and treats firſt in a very conciſe but perſpicuous manner, of the ancient modes or tones. In his directions for figurate deſcant the author ſhews how they are made to paſs through each other, and ſpeaks of the conſecution of fourths and fifths, thirds and ſixths. He next explains the nature of fugue in general, and gives directions for conſtructing a fugue per arſin et theſin, and alſo of a double fugue.

He next treats of muſic compoſed for voices; upon which he obſerves that it is to be preferred to that of inſtruments, and for this opinion refers to the teſtimony of Des Cartes, who in the beginning of his Compendium aſſerts that of all ſounds that of the human voice is the moſt grateful.

Of the different kinds of vocal muſic in uſe in his time he thus ſpeaks:

'Of vocal muſic made for the ſolace and civil delight of man, 'there are many different kinds, as namely, Madrigals, in which 'fugues and all other flowers of figurate muſick are moſt frequent.

'Of theſe you may ſee many ſets of 3, 4, 5, and 6 parts publiſh-'ed both by Engliſh and Italian authors. Next the dramatick or 'recitative muſick, which as yet is ſomething a ſtranger to us here 'in England. Then Canſonets, Vilanellas, Airs of all ſorts, or what 'elſe poetry hath contrived to be ſet and ſung in muſick. Laſtly, 'Canons and Catches, which are commonly ſet to words; the firſt 'to ſuch as be grave and ſerious, the latter to words deſigned for 'mirth and recreation.'

For accommodating notes to words he gives the following rules:

'When you compoſe muſick to words, your chief endeavour muſt 'be that your notes do aptly expreſs the ſenſe and humour of them. 'If they be grave and ſerious, let your muſick be ſuch alſo: if light, 'pleaſant, or lively, your muſick likewiſe muſt be ſuitable to them. 'Any paſſion of love, ſorrow, anguiſh, and the like is aptly expreſ-'ſed by chromatick notes and bindings. Anger, courage, revenge, '&c. require a more ſtrenuous and ſtirring movement. Cruel, bit-'ter, harſh, may be expreſſed with a diſcord; which nevertheleſs 'muſt be brought off according to the rules of compoſition. High,

'above,

'above, heaven, aſcend; as likewiſe their contraries, low, deep, 'down, hell, deſcend, may be expreſſed by the example of the hand, 'which points upward when we ſpeak of the one, and downward 'when we mention the other; the contrary to which would be ab-'ſurd. You muſt alſo have reſpect to the points of your ditty, not 'uſing any remarkable pauſe or reſt, untill the words come to a full 'point or period: Neither may any reſt, how ſhort ſoever, be in-'terpoſed in the middle of a word; but a ſigh or ſob is properly 'intimated by a crotchet or quaver reſt.

'Laſtly, you ought not to apply ſeveral notes, nor indeed any 'long note, to a ſhort ſyllable, nor a ſhort note to a ſyllable that 'is long. Neither do I fancy the ſetting of many notes to any 'one ſyllable, though much in faſhion in former times, but I 'would have your muſick to be ſuch, that the words may be plain-'ly underſtood.'

He next ſpeaks of muſic deſigned for inſtruments; and this he ſays abounds no leſs than vocal muſic with points, fugues, and all other figures of deſcant. He deſcribes the ſeveral kinds of inſtrumental muſic in uſe at the time of writing his book, in theſe words:

'Of this kind the chief and moſt excellent for art and contrivance 'are fancies of 6, 5, 4, and 3 parts, intended commonly for viols. 'In this ſort of muſick the compoſer, being not limitted to words, 'doth imploy all his art and invention ſolely about the bringing in, 'and carrying on of theſe fugues.

'When he has tried all the ſeveral ways which he thinks fit to be 'uſed therein, he takes ſome other point, and does the like with it; 'or elſe for variety introduces ſome chromatick notes with bindings 'and intermixtures of diſcords; or falls into ſome lighter humour, 'like a madrigal, or what elſe his fancy ſhall lead him to: but ſtill 'concluding with ſome thing which hath art and excellency in it.

'Of this ſort you may ſee many compoſitions made heretofore in 'England by Alfonſo Feraboſco, Coperario, Lupo, White, Ward, 'Mico, Dr. Colman, and many more now deceaſed. Alſo by Mr. 'Jenkins, Mr. Lock, and divers other excellent men, doctors and 'bachelors in muſick yet living.

'This kind of muſick, the more is the pity, is now much neglect-'ed, by reaſon of the ſcarcity of auditors that underſtand it: their

'ears

'ears being better acquainted and more delighted with light and 'airy muſic.

'The next in dignity after a fancy is a Pavan, which ſome derive 'from Padua in Italy; at firſt ordained for a grave and ſtately man-'ner of dancing, as moſt inſtrumental muſicks were in their ſeveral 'kinds, fancies and ſymphonies excepted, but now grown up to a 'height of compoſition made only to delight the ear.

'A Pavan, be it of 2, 3, 4, 5, or 6 parts, doth commonly conſiſt 'of three ſtrains, each ſtrain being play'd twice over. Now as to 'any peece of muſick that conſiſts of ſtrains take theſe following 'obſervations.

'All muſick concludes in the key of his compoſition, which is 'known by the baſs, as hath been ſhewn; this key hath alwayes 'other keys proper to it for middle cloſes. If your Pavan, or what 'elſe, be of three ſtraines, the firſt ſtrain may end in the key of the 'compoſition, as the laſt doth; but the middle ſtrain muſt alwayes 'end in the key of a middle cloſe.

'Sometimes the firſt ſtrain does end in a middle cloſe, and then 'the middle ſtrain muſt end in ſome other middle cloſe; for two 'ſtrains following immediately one another, ought not to end in the 'ſame key. Therefore when there are but two ſtrains let the firſt 'end in a middle cloſe, that both ſtrains may not end alike.'

The fifth and laſt part is on the ſubject of Canon, a ſpecies of compoſition in which the author ſays divers of our countrymen have been excellent; and here he takes notice of Mr. Elway Bevin, who he ſays profeſſes fair in the title-page of his book, and gives us many examples of excellent and intricate canons of divers ſorts, but not one word of inſtruction how to make ſuch like.

He then proceeds to explain the method of compoſing canon in two and three parts, as alſo canon in the uniſon; ſyncopated or driving canon; canon a note higher or lower; canon riſing or falling a note each repetition; retrograde canon, or canon recte et retro; double deſcant, in which the parts are ſo contrived that the treble may be the baſs, and the baſs the treble; and canon on a given plain-ſong, with examples of each.

Laſtly, he gives directions for the compoſition of Catch or Round, by ſome called Canon in the Uniſon.

Simpſon was alſo the author of Annotations on Dr. Campion's little tract on Compoſition, mentioned page 24 of this volume, and which is reprinted in ſome of the earlier editions of Playford's Introduction, particularly that of 1660, but omitted in the latter ones, to make room for a tract entitled An Introduction to the Art of Deſcant, probably written by Playford himſelf, but augmented by Purcell.

CHAP. III.

EDMUND CHILMEAD, an excellent Greek and Latin ſcholar, and mathematician, was alſo well ſkilled in the theory and practice of muſic, and was the author of a tract entitled De Muſicâ antiquâ Græcâ, printed in 1672, at the end of the Oxford edition of Aratus, as alſo of annotations on three Odes of Dionyſius, there alſo publiſhed *, with the ancient Greek muſical characters.

This perſon was born at Stow in the Wold in Glouceſterſhire, and became one of the clerks of Magdalen college. About the year 1632 he was one of the petty canons or chaplains of Chriſt Church; but being ejected by the Parliament viſitors in 1648, he came to London, and, being in great neceſſity, took lodgings in the houſe of that Thomas Eſt, a muſician, and alſo a printer of muſic, of whom mention is made in the next preceding volume, pages 291. 522; this man dwelt at the ſign of the Black Horſe in Alderſgate-ſtreet, and having in his houſe a large room, Chilmead made uſe of it for a weekly muſic meeting, deriving from the profits thereof the means of a ſlender ſubſiſtence.

Being an excellent Greek ſcholar, Chilmead was employed to draw up the Catalogus Manuſcriptorum Græcorum in Bibliotheca Bodleiana. In the catalogue which Wood gives of his works, he mentions a treatiſe De Sonis, which does not appear to have ever been publiſhed. The reſt of his works ſeem to have been chiefly tranſlations, amongſt which is that well-known book of Jacques Gaffarel, entitled 'Curioſités inouies ſur la Sculpture Taliſmanique des Perſans,' and in the tranſlation, 'Unheard of Curioſities,' &c. He died in the year 1653, in the forty-third year of his age, having for ſome years received relief in his neceſſities from Edward Bysſhe, Eſq. Garter

* See vol. I. page 94, in a note.

King

King at Arms, and Sir Henry Holbrook, knight, the tranſlator of Procopius. He was interred in the church of St. Botolph without Alderſgate, but no inſcription to his memory is there to be found *.

Together with the Oxford edition of Aratus is publiſhed the ΚΑΤΑΣΤΕΡΙΣΜΟΙ of Eratoſthenes, whoſe diviſion of the genera is to be ſeen among others of the ancient Greek writers in the Harmonics of Ptolemy.

The editor of this book, ſeeming to conſider it as a fragment neceſſary to be preſerved, has given from Ptolemy this diviſion; and, to render it in ſome degree intelligible, annexes three odes of Dionyſius, which Dr. Bernard, a fellow of St. John's college, had found in Ireland among the papers of Archbiſhop Uſher, with the annotations of Chilmead thereon; as alſo a ſhort treatiſe De Muſicâ antiquâ Græcâ, by the ſame perſon. This tract contains a deſignation of the ancient genera agreeable to the ſentiments of Boetius, with a general enumeration of the modes; after which follow the odes, with the Greek muſical characters, which Chilmead has rendered in the notes of Guido's ſcale; and at the end of the book is inſerted a fragment of an ode of Pindar, with the ancient muſical characters and modern notes, found by Kircher in the library of the monaſtery of St. Salvator in Sicily, and inſerted in the Muſurgia, and alſo in the firſt volume of this work, book I. chap. iv †.

WILLIAM TUCKER was a gentleman of the chapel royal in the reign of king Charles II. and junior prieſt there at the time of the coronation, and alſo a minor canon in the collegiate church of St. Peter at Weſtminſter. He was a good church muſician, and compoſed ſundry anthems, the moſt celebrated whereof are 'Praiſe the 'Lord O ye ſervants,' 'This is the day that the Lord hath made,' and 'Unto thee O Lord.' He died on the twenty-eighth day of February, 1678, and was ſucceeded in his place by the Rev. John Goſtling, A. M. from Canterbury.

WILLIAM GREGORY, alſo a gentleman of the chapel royal in the ſame reign, was a compoſer of anthems, of which thoſe of beſt note are 'Out of the deep have I called,' and 'O Lord thou haſt caſt us 'out.' In the muſic-ſchool Oxon. is a portrait of him.

* Vide Athen. Oxon. vol. I. col 169.

† It is there ſaid that the Oxford edition of Aratus was publiſhed by Chilmead, but upon better information it is conjectured that Dr. Aldrich was the editor of it.

CHRISTOPHER GIBBONS

MUS. DOCT. OXON.

MDCLXIV.

From an original Painting in the Music-School, Oxford.

CHRISTOPHER GIBBONS, the ſon of the celebrated Dr. Orlando Gibbons, was bred up from a child to muſic, under his uncle Ellis Gibbons, organiſt of Briſtol; he had been favoured by Charles I. and was of his chapel. At the reſtoration he was appointed principal organiſt of the king's chapel, organiſt in private to his majeſty, and organiſt of Weſtminſter-abbey. In the year 1664 he was licenſed to proceed Doctor in muſic of the univerſity of Oxford in virtue of a letter from the king in his behalf, in which is a recital of his merits in theſe words, 'the bearer Chriſtopher Gibbons, one of our 'organiſts of our chappell royal, hath from his youth ſerved our

'royal

'royal father and ourſelf, and hath ſo well improved himſelf in mu-
'ſic, as well in our judgment, as in the judgment of all men ſkilled
'in that ſcience, as that he may worthily receive the honour and de-
'gree of Doctor therein.' He completed his degree in an act celebrated in the church of St. Mary at Oxford on the eleventh day of July in the year abovementioned *.

Dr. Chriſtopher Gibbons was, as Dr. Tudway aſſerts, more celebrated for his ſkill and performance on the organ than for his compoſitions; nevertheleſs there are many anthems of his extant, though we know of none that have ever been printed. Thoſe of moſt note are 'God be merciful unto us,' Help me O Lord,' 'Lord I am not 'high-minded,' and 'Teach me O Lord.' It is ſaid that he had a principal hand in a book entitled Cantica Sacra, containing Hymns and Anthems for two voices to the organ, both Latin and Engliſh. Lond. 1674. fol. He died in the pariſh of St. Margaret, Weſtminſter, on the twentieth day of October, anno 1676 †.

ALBERTUS BRYNE was a ſcholar of John Tomkins, and his ſucceſſor as organiſt of St. Paul's cathedral, being appointed to that office immediately upon the reſtoration. He was an eminent church-muſician, and a compoſer of ſervices and anthems, and as ſuch his name occurs in Clifford's collection. He died in the reign of Charles II. and was buried in the cloiſter of Weſtminſter-abbey, but there is no inſcription to be found there to aſcertain preciſely the time of his death, or the place of his interment.

* Faſti Oxon. vol. II. col. 158.

† Wood ſays that Dr. Chriſtopher Gibbons was maſter of the ſinging-boys belonging to Charles the Second's chapel; but in this he ſeems to be miſtaken. By the Cheque-book it appears that Capt. Cook, who had been appointed to that office at the reſtoration, died in 1672, and that he was ſucceeded in it by Humphrey. It farther appears by a ſubſequent entry in the ſame book, that Humphrey died in July 1674, and that in his place as maſter of the children came Mr. John Blow. Gibbons died in 1676, and it is well known that Blow held the place till the time of his death, which was in 1708. Farther, the entry of Gibbons's death in the Cheque-book, ſtyles him only organiſt of the chapel, from all which it muſt be concluded that Gibbons was never maſter of the children. The only remaining difficulty ariſes from the inſcription on Dr. Blow's monument, in which it is ſaid that he was a ſcholar of Dr. Chriſtopher Gibbons. This aſſertion may either be founded on the miſtaken authority of Wood, or it may mean that he was taught the principles of muſic at large, or the practice of the organ by Dr. Gibbons.

WILLIAM CHILD

MUS. DOCT. OXON.

MDCLXIII.

From an original Painting in the Music-School Oxford

WILLIAM CHILD, a native of Briſtol, was educated in muſic under Elway Bevin, organiſt of the cathedral of that city. In the year 1631, being then of Chriſt Church college Oxford, he took his degree of bachelor in that univerſity; and in 1636 was appointed one of the organiſts of the chapel of St. George at Windſor, in the room of Dr. John Mundy, and ſoon after one of the organiſts of the royal chapel at Whitehall. After the reſtoration he was appointed to the office of chanter of the king's chapel, and became of the private muſic to Charles II. In 1663 he obtained licence to proceed Doctor in his faculty, and on the thirteenth day of July in the ſame year com-

compleated his degree at an act celebrated in St. Mary's church, Oxon. Dr. Child died in the year 1696, having attained the age of ninety years, and was ſucceeded in his place of organiſt of the king's chapel by Mr. Francis Piggot.

His works are 'Pſalms of three voices, &c. with a continual baſs 'either for the Organ or Theorbo, compoſed after the Italian way,' Lond. 1639. Catches and Canons, publiſhed in Hilton's collection entitled Catch that Catch can. Divine Anthems and compoſitions to ſeveral pieces of poetry, ſome of which were written by Dr. Thomas Pierce of Oxford. Some compoſitions of two parts, printed in a book entitled Court Ayres, mentioned in a preceding page. The above engraving is taken from a whole length picture of him now in the muſic-ſchool Oxon.

He compoſed many ſervices and anthems, none of which appear to have been printed, except his ſervice in E with the leſſer third, and that famous one in D with the greater third, and three fine anthems; and thoſe only in Dr. Boyce's Cathedral Muſic. His ſtyle was in general ſo remarkably natural and familiar that it ſometimes gave offence to thoſe whoſe duty it was to ſing his compoſitions. Being at Windſor, he called the choir to a practice of a ſervice that he had newly compoſed, which the choirmen found ſo eaſy in the performance, that they made a jeſt of it. This fact is ſaid to have occaſioned his compoſing his famous ſervice in D♯, which in ſome parts of it is remarkably intricate and difficult *, but upon the whole is delightfully fine. Playford, in the preface to his Introduction, edit. 1683, ſays that king Charles I. often appointed the ſervice and anthems himſelf, eſpecially that ſharp ſervice compoſed by Dr. William Child.

The memory of Dr. Child is celebrated for an act of beneficence that was hardly to be expected from one in his ſtation of life: It ſeems that he was ſo ill paid for his ſervices at Windſor, that a long arrear of his ſalary had incurred, which he could not get diſcharged: After many fruitleſs applications to the dean and chapter, he told them that if they would pay him the ſum in arrear he would new pave the choir of their chapel for them: They paid him his money, and the doctor performed his promiſe; neither they, nor the knights

* Dr. Tudway ſays that from this circumſtance it was in his time queſtioned whether Dr. Child was really the author of it; but this doubt has long ſubſided.

com-

companions of the moſt noble order of the garter interpoſing to prevent it; or ſignifying the leaſt inclination to ſhare with a ſervant and dependant of theirs in the honour of ſo munificent an act.

He lies interred in the chapel of St. George at Windſor: the following is the inſcription on his graveſtone.

'Here lies the body of William Child, doctor in muſic, and one 'of the organiſts of the chapel royal at Whitehall, and of his ma-'jeſty's free chapel at Windſor 65 years. He was born in Briſtol, 'and died here the 23d of March 1696-7 in the 91ſt year of his age. 'He paved the body of the choir.

'Go, happy ſoul, and in the ſeats above
'Sing endleſs hymns of thy great Maker's love.
'How fit in heavenly ſongs to bear thy part,
'Before well practic'd in the ſacred art;
'Whilſt hearing us, ſometimes the choire divine,
'Will ſure deſcend, and in our conſort join;
'So much the muſick, thou to us haſt given,
'Has made our earth to repreſent their heaven.'

He gave twenty pounds towards building the town-hall at Windſor, and fifty pounds to the corporation, to be diſpoſed of in charitable uſes at their diſcretion.

JOHN BANISTER was the ſon of one of that low claſs of muſicians called the Waits, of the pariſh of St. Giles near London; but having been taught by his father the rudiments of muſic, he became in a ſhort time ſuch a proficient on the violin, that by king Charles II. he was ſent to France for improvement, and upon his return was made one of his band; but having taken occaſion to tell the king that the Engliſh performers on that inſtrument were ſuperior to thoſe of France, he was diſmiſſed from his ſervice. He ſet to muſic the opera of Circe, written by Dr. D'avenant, and performed in the year 1676, at the theatre in Dorſet Garden; as alſo ſundry ſongs printed in the collections of his time. He died on the third day of October, 1679, and lies buried in the cloiſter of Weſtminſter abbey, as appears by an inſcription on a marble ſtone in the wall of the weſt ambulatory thereof, yet remaining legible. He left a ſon of both his names, a fine performer on the violin, of whom an account will be given hereafter.

MAT-

MATTHEW LOCK,

COMPOSER IN ORDINARY TO HIS MAJESTY

CHA. II.

From a Picture in the Music School Oxford.

MATTHEW LOCK, was originally a choriſter in the cathedral church of Exeter, while William Wake was organiſt there: He was afterwards a ſcholar of Edward Gibbons, and became ſo eminent, that he was employed to compoſe the muſic for the public entry of king Cha. II. Although bred in a cathedral, he ſeems to have affected the ſtyle of the theatre, and to have taken up dramatic muſic where Henry Lawes left it, Downes ſays he compoſed the muſic to the tragedy of Macbeth, as altered by Sir William D'avenant: Nevertheleſs there are extant of his many compoſitions that are evidence of his great ſkill and ingenuity in the church ſtyle, as namely, two anthems 'Not 'unto us, O Lord,' and 'Turn thy face from my ſins;' and one for five voices, in Dr. Boyce's collection, 'Lord let me know my end.'

He appears to have been a man of a querulous diſpoſition, and therefore it is not to be wondered at that he had enemies. Being compoſer in ordinary to the king, he compoſed for the chapel a morning ſervice, in which the prayer after each of the ten commandments had a different ſetting; this was deemed an inexcuſable innovation, and on the firſt day of April, 1666, at the performance of it before the king, the ſervice met with ſome obſtruction, moſt probably from the ſingers.

The cenſures which this ſmall deviation from the ancient practice had drawn on him, and the diſgrace he had ſuffered in the attempt to gratify the royal ear with a compoſition that muſt have coſt him ſome ſtudy, reduced Lock to the neceſſity of publiſhing the whole ſervice; and it came abroad in ſcore, printed on a ſingle ſheet, with the following vindication of it and its author by way of preface.

'Modern Church Muſick pre-accuſed, cenſured, and obſtructed in its performance before his majeſty April 1, 1666. Vindicated by the author Matt. Lock, compoſer in ordinary to his majeſty.

'He is a ſlender obſerver of humane action, who finds not pride generally accompanied with ignorance and malice, what habit ſoever it wares. In my caſe zeal was its vizor, and innovation the crime. The fact, changing the cuſtome of the church, by varying that which was ever ſung in one tune; and occaſioning confuſion in the ſervice by its ill performance. As to the latter part of the charge, I muſt confeſs I have been none of the fortunateſt that way; but whether upon deſign or ignorance of ſome of the performers it ſo happen'd, I ſhall neither examine nor judge, (they are of age to underſtand the value of their own reputation, and whom they ſerve): Nor is it my buſineſs to find eyes, ears, or honeſty to any, or anſwer for other men's faults: but, that ſuch defects ſhould take their riſe from the difficulty or novelty of the compoſition, I utterly deny; the whole, being a kind of counterpoint, and no one change, from the beginning to the end, but what naturally flows from, and returns to its proper center, the Kay. And for the former, the contrary is ſo notoriouſly manifeſt, that all relating to the church know that that part of the liturgy aſſigned for muſick, was never but variouſly compos'd by all that undertook it: Witneſs the excellent compoſitions of Mr. Tallis, Byrd, Gibbons, (and other, their and our co-temporaries) on the Te Deum, Com-

'mand-

'mandements, Preces, Pſalms Magnificat, &c. in uſe to this day, 'both in his majeſties chappel, and the cathedralls in this nation. 'And to ſpeak rationally, ſhould it be otherwiſe, art would be no 'more art, compoſers uſeleſs, and ſcience pinion'd for deſtruction. 'If therefore, in imitation of them, I have according to art, and the 'nature of the words, contrived and varied this little compoſition; 'and, as to the true manner of ſpeaking, conducted it in the mid-way 'between the two extremes of gravity and levity; I hope I may 'without oſtentation affirm myſelf guiltleſs, and return the crime 'from whence it came: Æſop's maunger. And here might I fairly 'take notice of a thing lately crawl'd into the world, under the no-'tion of compoſition, which in the height of its performance is both 'out of time, out of tune, and yet all to the ſame tune, had I the 'itch of retaliation; but ſince the accuſer has been pleaſed to paſſe a 'publick cenſure on the tender of my duty, I ſhall only at preſent 'take the freedom (though it was never intended for a publick view) 'in this manner to expoſe it; that all capable of judging, may ſee, 'there's neither hereſie, nor ſchiſm, nor any thing of difficulty as 'to performance either in the matter or form of it. In fine, this 'vindication offers at no more, than denying thoſe to be judges in 'ſcience, who are ignorant of its principles.'

The ſingularity of this ſervice conſiſted in this, that whereas it had been the practice to make the Preces to all the commandments except the laſt, in the ſame notes, here they are all different; in other reſpects there is nothing ſingular in the compoſition: it is in the key of F, with the major third, and all counterpoint, except the Nicene Creed, which is what the muſicians term Canto figurato.

About the year 1672 Lock became engaged in a controverſy with one Thomas Salmon, the occaſion of which was as follows: this man was a maſter of arts of Trinity college, Oxford, and at length rector of Mepſall in Bedfordſhire, and had written a book entitled 'An eſſay to the advancement of muſic, by caſting away the 'perplexity of different cliffs, and uniting all ſorts of muſic, lute, 'viol, violins, organ, harpſichord, voice, &c. in one univerſal cha-'racter:' in which he ſubſtitutes in the place of the uſual cliffs, the letters B for the baſe, M for the mean or middle part, and Tr. for the treble, propoſing thereby to facilitate the practice both of vocal and inſtrumental muſic.

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This in a general view of it is the design of the book, but with the help of an abridgment of it, by one who seems to have taken great pains to understand the design of the author, we are enabled to give a summary of his proposal in the following few lines.

'Mr. Salmon reflecting on the inconveniences attending the use of 'the cliffs, and also how useful it would be that all music should be 'reduced to one constant cliff, whereby the same writing of any 'piece of musick would equally serve to direct the voice and all in- 'struments; a thing one should think to be of very great use: he 'proposes in his Essay to the Advancement of Musick, what he calls 'an universal character, which I shall explain in a few words. In 'the first place he would have the lowest line of every particular 'system constantly called g, and the other lines and spaces to be 'named according to the order of the seven letters; and because 'these positions of the letters are supposed invariable, therefore he 'thinks there is no need to mark any of them; but then, secondly, 'that the relations of several parts of a composition may be distinctly 'known, he marks the treble with the letter T at the beginning of 'the system, the mean with M, and the bass with B; and the gs 'that are on the lowest line of each of these systems, he supposes to 'be octaves to each other in order. And then for referring these 'systems to their corresponding places in the general system, the tre- 'ble g, which determines all the rest, must be supposed in the same 'place as the treble cliff of the common method; but this difference 'is remarkable, that tho' the g of the treble and bass systems are 'both on lines in the general system, yet the mean g, which is on a 'line of the particular system, is on a space in the general one; 'because in the progression of the scale, the same letter, as g, is 'alternately upon a line and a space; therefore the mean system 'is not a continuation of any of the other two, so as you could pro- 'ceed in order out of the one into the other by degrees, from line to 'space, because the g of the mean is here on a line, which is neces- 'sarily upon a space in the scale; and therefore in referring the mean 'system to its proper relative place in the scale, all its lines corres- 'pond to spaces of the other, and contrarily; but there is no mat- 'ter of that if the parts be so written separately, as their relations 'be distinctly known, and the practice made more easy; and when 'we would reduce them all to one general system, it is enough we

'know

'know that the lines of the mean part muſt be changed into ſpaces, 'and its ſpaces into lines. Thirdly, if the notes of any part go 'above or below its ſyſtem, we may ſet them as formerly on ſhort 'lines drawn on purpoſe: but if there are many notes together above 'or below, Mr. Salmon propoſes to reduce them within the ſyſtem, 'by placing them on the lines and ſpaces of the ſame name, and pre-'fixing the name of the octave to which they belong. To under-'ſtand this better, conſider he has choſen three diſtinct octaves fol-'lowing one another; and becauſe one octave needs but four lines, 'therefore he would have no more in the particular ſyſtem; and 'then each of the three particular ſyſtems expreſſing a diſtinct oc-'tave of the ſcale, which he calls the proper octaves of theſe ſeve-'ral parts, if the ſong run into another octave above or below, it is 'plain; the notes that are out of the octave peculiar to the ſyſtem, 'as it ſtands by a general rule marked T, or M, or B, may be ſet on 'the ſame lines and ſpaces; and if the octave they belong to be diſ-'tinctly marked, the notes may be very eaſily found, by taking them 'an octave higher or lower than the notes of the ſame name in the 'proper octave of the ſyſtem. For example, if the treble part runs 'into the middle or baſs octave, we prefix to theſe notes the letter 'M or B, and ſet them on the ſame lines and ſpaces, for all the three 'ſyſtems have in this hypotheſis the notes of the ſame name in the 'ſame correſpondent places; if the mean run into the treble or baſs 'octaves, prefix the ſigns T or M. And, laſtly, becauſe the parts may 'comprehend more than three octaves, therefore the treble may run 'higher than an octave, and the baſs lower; in ſuch caſes the high-'er octave for the treble may be marked T t, and the lower for the 'baſs B b. But if any body thinks there be any conſiderable diffi-'culty in this method, which yet I am of opinion would be far leſs 'than the changing of cliffs in the common way, the notes may be 'continued upward and downward upon new lines and ſpaces, occa-'ſionally drawn in the ordinary manner. And tho' there may be 'many notes far out of the ſyſtem above or below, yet what is the 'inconveniency of this? Is the reducing the notes within 5 lines, 'and ſaving a little paper, an adequate reward for the trouble and 'time ſpent in learning to perform readily from different cliffs?

'As to the treble and baſs, the alteration by this new method is 'very ſmall; for in the common poſition of the baſs-cliff the loweſt

'line is already g, and for the treble it is but removing the g from 'the ſecond line, its ordinary poſition, to the firſt line; the greateſt 'innovation is in the parts that are ſet with the c cliff.'

Theſe are the ſentiments of Malcolm touching Salmon's propoſal for rejecting the cliffs from the ſcale of muſic; but it muſt be preſumed that he had never peruſed the arguments of Lock and Playford againſt it, in which it is demonſtrated to be impracticable.

Salmon's book, for what reaſon it is hard to gueſs, was not publiſhed by the author himſelf, but by John Birchenſha, a noted muſician in his time, who recommends it in a preface of his own writing. If Salmon had underſtood more of muſic than it appears he did, he never would have thought the knowledge of the cliffs ſo difficult to attain, nor would he have attempted, by the eſtabliſhment of a new and univerſal character, to have rendered unintelligible to ſucceeding generations the many ineſtimable compoſitions extant in his time; notwithſtanding this, there is in his manner of writing ſuch an air of pertneſs and ſelf-ſufficiency, as was enough to provoke a man of Lock's temper; and accordingly he publiſhed in the ſame year a book entitled Obſervations upon a late book entitled an Eſſay, &c. which, as Wood ſays, lying dead upon the bookſeller's hands, had another title prefixed to it, viz. 'The preſent practice of muſic 'vindicated againſt the exceptions and new way of attaining muſic, 'lately publiſhed by Tho. Salmon,' to which, continues Wood, was 'added a very ſcurrilous, abuſive, and buffooning thing entitled Duellum Muſicum, written by John Phillips, and a letter from John 'Playford to Mr. Thomas Salmon, by way of confutation of his 'Eſſay, &c.' Lond. 1673, 8vo *.

As to the obſervations of Lock, abovementioned to have lain dead on the bookſeller's hands, the book is now grown ſo ſcarce, that after twenty years enquiry not one copy has been to be found: Nevertheleſs the merits of this controverſy may be judged of from Lock's Preſent Practice of Muſic vindicated, and Playford's letter at the end of it, in both which it is demonſtrated that Salmon's ſcheme would introduce more difficulties in muſic than it would remove; and that in ſome inſtances it cannot poſſibly be applied to practice. And as to Wood's cenſure of the Obſervations that they are ſcurrilous and abuſive, it may be ſaid that if they are more ſcurrilous and abuſive than the anſwer to it, entitled 'A Vindication of an Eſſay to the ad-

'vancement

* Athen. Oxon. vol. II. col. 1075.

'vancement of muſick from Mr. Lock's obſervations,' it muſt in truth be a great curioſity *.

Wood is greatly miſtaken in the account by him given of this diſpute; for the obſervations of Lock on Salmon's book, and The preſent Practice of Muſic vindicated, by the ſame author, with the

* Salmon was alſo the author of a treatiſe entitled 'A propoſal to perform Muſick in 'perfect and mathematical Proportions,' Lond. 4to 1688, divided into three chapters.

In Chap. I. the author, after lamenting 'that fatal period when the North ſwarmed with 'barbarous multitudes, who came down like a mighty torrent, and ſubdued the beſt na-'tions of the world, which were forced to become rude and illiterate, becauſe their new 'maſters and inhabitants were ſuch,' obſerves that amidſt theſe calamities it is no won-'der that muſic periſhed.' All learning, ſays he, 'lay in the duſt, eſpecially that which was 'proper in the times of peace.' But he tells us 'that this darkneſs was not perpetual, for 'that the ages at laſt cleared up, and from the ruins of antiquity brought forth ſome broken 'pieces, which were by degrees ſet together, and by this time of day are arrived near their 'ancient glory. Guido has been refining above ſix hundred years.'

He then, in a ſtyle equally vulgar and affected with the paſſage above cited, felicitates the world on the publication of the ancient Greek writers on muſic by Meibomius, and of Ptolemy by Dr. Wallis; and alſo of thoſe two fragments of ancient Greek muſic publiſhed with Chilmead's notes, at the end of the Oxford edition of Aratus.

Chap. II. contains ſome few obſervations on the practice of muſic in the author's time, with a remark that for the laſt twenty years before the time of writing his book, the internal conſtitution of the octave had been twofold, that is to ſay, either with a greater third, ſixth, and ſeventh; or a leſſer third, ſixth, and ſeventh; which progreſſions ſeverally conſtitute the flat and ſharp keys, of the one whereof he makes that of A to be the prototype, as that of C is the other.

Chap. III. contains an account of his tables of proportion. It ſeems that the diviſions therein contained are adapted to the practice of the viol; for he gives his reader the choice of any one of ſeveral ſtrings for the two diviſions of the octave recommended by him. The whole of his propoſal terminates in a contrivance of changeable finger-boards, differently fretted according to the key, by means whereof thoſe diſſonances, which in ſome keys ariſe and are diſcoverable in the organ and harpſichord, when perfectly tuned, are palliated.

It is difficult to diſcover in what ſenſe proportions thus adjuſted can be termed mathematical. All men know that it has been the labour of mathematicians for many ages to effect an equal diviſion of the octave, and that all their endeavours for that purpoſe have been baffled by that ſurd quantity which has remained in every mode of diviſion that the wit of man has hitherto ſuggeſted, it may therefore be inferred that no proportions ſtrictly mathematical can be found by which a diviſion, ſuch as the author pretends to have diſcovered, can be effected.

After all, this propoſal is not mathematical, but ſimply practical; and as all the inconveniences that this author propoſes to remove by the uſe of changeable finger-boards for the viol, ariſe from the frets, ſo by the removal of the frets the inconveniences are removed: and we find by experience that perſons having a good ear, and nature only for their guide, do in all caſes divide the octave moſt accurately.

At the end of the propoſal is a letter of Dr. Wallis to the author, approving in general of his deſign, but attended with ſome ſuch ſhrewd remarks on it, as tend to ſhew that Salmon was far from equal to the taſk he had undertaken. At the cloſe of the remarks is a very curious paſſage, containing an aſſertion of Dr. Wallis, that there are manifeſt places in Ptolemy that the frets, μαγάδια, of the ancients were moveable, not in tuning only, but even in playing, which is a ſtrong argument againſt the opinion that in the ancient modes the tones and ſemitones followed in ſucceſſion as they ariſe in the ſcale, and that of ſeven modes or keys, five are loſt; ſo that only two, viz. A and C, are remaining.

Duel-

Duellum Muſicum of Phillips, and the letter from Playford, are two ſeparate and diſtinct publications: the following is the true hiſtory and order of the controverſy.

I. Eſſay to the advancement of muſic by Thomas Salmon.

II. Obſervations thereon by Matthew Lock.

III. A vindication of an Eſſay to the advancement of Muſic from Mr. Matthew Lock's obſervations, enquiring into the real nature and moſt convenient practice of that ſcience, by Thomas Salmon, M. A. of Trin. Coll. Oxon.

This vindication is in the form of a letter to Dr. John Wallis, Savilian profeſſor of geometry in the univerſity of Oxford, and begins with thanks for a letter from that perſon to the author, teſtifying his approbation of the eſſay, and an acknowledgment of the honour done him by the Royal Society, who in their Tranſactions, No. 80, publiſhed in February 1671-2, had upon their judgments recommended it to public practice.

Theſe ſeveral tracts were all publiſhed in the year 1672. In the following year came forth

IV. The preſent practice of muſic vindicated, with the Duellum Muſicum and Playford's letter, which cloſes the diſpute.

The ſubject matter of this controverſy is not now ſo important as to require a minute detail of the arguments; it may ſuffice to ſay, that with a ſtudied affectation of wit and humour, it abounds with the moſt abuſive ſcurrility that ever diſgraced controverſy.

Wood, who ſeems to have entertained an unjuſtifiable partiality for Salmon and his propoſal, intimates that he had the beſt of the argument; but the contrary may be preſumed from the total ſilence of Salmon, after the laſt publication againſt him by Lock and his aſſociates, and from the opinion of the public, who have never acquieſced in the propoſal to reject the liffs, from a well-grounded perſuaſion that the ſubſtituting of letters in their places, would introduce, rather than prevent confuſion; ſo that the method of notation contended for by Lock continues to be practiſed, without the leaſt variation, to this day; and Mr. Thomas Salmon, together with his eſſay to the advancement of muſic, by caſting away the cliffs, and uniting all ſorts of muſic in one univerſal character, are now very deſervedly forgotten.

Mention

Mention has been made in a preceding page of the introduction of the opera into this kingdom, and of the opera of Pſyche, written by Shadwell, and compoſed by Lock; this entertainment ſeems to have been well received by the public, for in 1675 he publiſhed it in ſcore, together with the muſic in the Tempeſt, before mentioned, with a preface in his uſual ſtyle, and a dedication to James duke of Monmouth.

It appears by Lock's preface that the inſtrumental muſic, before and between the acts, of Pſyche, was compoſed by Sig. Giovanni Baptiſta Draghi, a muſician in the ſervice of queen Catherine, and who is mentioned in the next ſucceeding article.

The world is indebted to Lock for the firſt rules ever publiſhed in this kingdom on the ſubject of continued or thorough-baſs; a collection of theſe he has given to the world in a book entitled Melotheſia, Lond. oblong quarto, 1673. It is dedicated to Roger L'Eſtrange, Eſq. afterwards Sir Roger L'Eſtrange, a man eminently ſkilled in muſic, and an encourager of its profeſſors; and contains, beſides the rules, ſome leſſons for the harpſichord and organ by himſelf and other maſters. He was alſo the author of a collection of airs entitled A little Conſort of three parts for Viols or Violins, printed in 1657, and of the muſic to ſundry ſongs printed in the Treaſury of Muſic, the Theater of Muſic, and other collections of ſongs. In the latter of theſe is a dialogue, 'When death ſhall part us from theſe kids,' which he ſet to muſic, and, together with Dr. Blow's 'Go perjured man,' was ranked among the beſt vocal compoſitions of the time.

Lock was very intimate with Silas Taylor, the author of a Hiſtory of Gavelkind, who himſelf was a good muſician *, as alſo an antiquary. Their acquaintance commenced through Lock's wife, who was of the ſame county with Taylor, viz. Hereford: her maiden name was Gamons. It is to be preſumed that at the time when he compoſed his morning ſervice he was of the chapel royal, and conſequently a proteſtant; but it is certain that he went over to the Romiſh communion, and became organiſt to queen Catherine of Portugal, the conſort of Charles II. and that he died a papiſt in 1677 †.

* An anthem of his, 'God is our hope and ſtrength,' is well known among the church muſicians.

† It is probable that his reſidence was at Somerſet-houſe, the palace of the queen dowager, for his laſt publication is dated from his lodgings in the Strand.

Giovanni Battista Draghi was an Italian by birth, and was probably a brother of Antonio Draghi, maeſtro di cappella at Vienna, and of Carlo Draghi, organiſt to the emperor Leopold. He is ſuppoſed to have been one of thoſe muſicians who came into England with Mary d'Eſte, princeſs of Modena, the conſort of James II. He was a very fine performer on the harpſichord, and compoſed and publiſhed in England leſſons for that inſtrument. He joined with Lock in compoſing the muſic to the opera of Pſyche, and upon his deceaſe in 1677, ſucceeded him in the place of organiſt to the queen *.

Although Draghi was an Italian, and there are many compoſitions of his extant, particularly a Madrigal among the Harleian manuſcripts in the Britiſh Muſeum, 'Qual ſpaventoſa Tromba,' which are altogether in the Italian ſtyle, he ſeems during his long reſidence in this country, to have, to a remarkable degree, aſſimilated his ſtyle to that of the old Engliſh maſters, as appears by an anthem of his, 'This is the day that the Lord hath made,' and more evidently in ſundry old ballad airs and dance-tunes compoſed by him, the melodies whereof are ſingularly excellent.

During the reigns of Charles II. and James II. Draghi ſeemed to

* The queen was permitted the exerciſe of her own religion; and it is probable that in ſome part of Whitehall ſhe might have a chapel, in which maſs was celebrated, with an organ, and ſomething like a choir. This is certain, that when, upon the death of Charles II. ſhe went to reſide at the palace of Somerſet-houſe, ſhe had an eccleſiaſtical eſtabliſhment, which included in it an organiſt and three chapel-boys, as appears by the following liſt in Chamberlayne's preſent State of England, printed in 1694.

Lord Almoner, Cardinal Howard of Norfolk.
Mr. Paulo de Almeyda, } Almoners.
Mr. Emanuel Diaz }
Confeſſor, Father Chriſtopher de Rozario.
Father Huddleſtone, } Chaplains.
Father Michael Ferreyra, }
Three Portugal Franciſcan Friars, called Arrabidoes,
And a lay brother.
Mr. James Martin, }
Mr. Nicholas Kennedy, } Chapel-boys.
Mr. William Hollyman, }
Mr. John Baptiſta Draghi, Organiſt.
Mr. Timothy de Faria, }
Mr. James Read, } Virgers.
Mr. Anthony Fernandez, }

Queen Catherine's chapel at Somerſet-houſe was remaining till the year 1733, when it was deſtroyed to make room for the Prince of Orange, when he came over to marry the Princeſs Anne. A gentleman, who remembers it, ſays that adjoining to it was a bedchamber, with a ſmall window, contrived that the queen when in bed might ſee the elevation of the Hoſt.

be

be a favourite court muſician. Mr. Wanley, a faithful relater of facts, and who, being a muſical man, might poſſibly have been perſonally acquainted with him, ſays that Draghi was muſic-maſter to our moſt excellent queen Anne *; meaning, it is preſumed, that the queen, when young, and of a ſuitable age, had been taught muſic by this perſon, as was probably her ſiſter the princeſs Mary.

Towards the latter end of his life he compoſed the muſic to an opera written by D'Urfey, The Wonders in the Sun, or the Kingdom of Birds; this whimſical drama was performed at the Queen's theatre in the Hay-market, in the month of July, 1706. It is ſaid that the ſongs in this opera, of which there are a great number, were written by ſeveral of the moſt eminent wits of the age, who lent the author their aſſiſtance; and it is probable that for this reaſon he dedicated it to the Kit Cat club. Among others that ſeem to be the production of a genius ſuperior to D'Urfey, is that excellent ſong known by the name of the Dame of Honour. This ſong was ſet by Draghi, and it is difficult to ſay which is moſt to be admired, the ſong for the ſentiments, or the air for the ſweetneſs of its melody: There are alſo in it the famous tune called the Old Cebell; as alſo another very fine one to the words 'In the fields when froſt and 'ſnow:' and, laſtly, a tune, which ſome years after the exhibition of the opera became a country-dance, and in the printed collections of country-dance tunes is called the Czar.

Downes the prompter ſays of this opera that the ſingers in it were Mr. Cook, Mr. Laroon, Mr. Lawrence, Mr. Hudſon and others, and the dancers, Monſ. De Bargues, Monſ. L'Abbé's brother, Mr. Fairbank, Mr. Elford †, and others; and that it laſted only ſix days, not anſwering half the expence of it.

* Queen Anne played on the harpſichord. She had a ſpinnet, the loudeſt and perhaps the fineſt that ever was heard, of which ſhe was very fond. She gave directions that at her deceaſe this inſtrument ſhould go to the maſter of the children of the chapel royal for the time being, and deſcend to his ſucceſſors in office: accordingly it went firſt to Dr. Croft, and is now in the hands of Dr. Nares, maſter of the children of the royal chapel.

† Mr. Richard Elford was educated in the choir of Lincoln, and was afterwards of the choir at Durham, but coming to London, he became a ſinger on the ſtage. His perſon being, as Dr. Tudway relates, aukward and clumſy, and his action diſguſting, he quitted the theatre, and was admitted a gentleman of the chapel royal, and to the places of a lay-vicar in St. Paul's cathedral and Weſtminſter abbey. His voice was a fine countertenor. As a gentleman of the chapel he had an addition of an hundred pounds a year to his ſalary. Mr. Weldon's ſix Solo Anthems, publiſhed with the title of Divine Harmony, were com-

We meet in the printed collections many ſongs with the name Signor Baptiſt to them; this ſubſcription means uniformly Baptiſt Draghi, and not Baptiſt Lully, as ſome have ſuppoſed.

PELHAM HUMPHREY was one of the firſt ſet of children after the reſtoration, and educated, together with Blow and Wiſe, under Capt. Cook. He was admitted a gentleman of the chapel Jan. 23, 1666, and diſtinguiſhed himſelf ſo greatly in the compoſition of anthems, as to excite the envy of his maſter, who, it is confidently aſſerted, died of diſcontent at ſeeing paid to him that applauſe which was but due to his merit*. Cook died on the thirteenth day of July, 1672, and on the thirtieth of the ſame month Humphrey was appointed maſter of the children in his room. This honourable ſtation he held but a ſhort time, for he died at Windſor on the fourteenth day of July, 1674, in the twenty-ſeventh year of his age, and was ſucceeded as maſter of the children by his condiſciple Blow. He lies interred in the eaſt ambulatory, reaching from north to ſouth of the cloiſter of Weſtminſter abbey. On his grave-ſtone was the following inſcription, but it is now effaced:

HERE LIETH INTERRED THE BODY OF
PELHAM HUMPHREY,
WHO DIED THE XIVTH OF JULY, ANN. DOM. MDCLXXIV,
AND IN THE XXVIITH YEAR OF HIS AGE.

In Dr. Boyce's Collection of Cathedral Muſic are two very fine anthems of Humphrey, 'O Lord my God,' and 'Have mercy upon 'me.' In conjunction with Dr. Blow and Dr. Turner he compoſed the anthem 'I will alway give thanks.' He alſo compoſed tunes to many of the ſongs in the Theater of Muſic, the Treaſury of Muſic, and other collections in his time, particularly that to the ſong 'When 'Aurelia firſt I courted,' which was the favourite of thoſe times; and another to a ſong ſaid to have been written by king Charles II. 'I paſs all my hours in an old ſhady grove,' printed with the muſic in the appendix to this work.

poſed on purpoſe for him; and in the preface the author celebrates Mr. Elford for his fine performance of them. He had a brother, alſo a ſinger, who by the intereſt of Dean Swift was preferred to a place in one of the cathedrals in Dublin.

* Captain Henry Cook was made maſter of the children at the reſtoration. He was eſteemed the beſt muſician of his time to ſing to the lute, till Pelham Humphries came up, after which he died with diſcontent. Aſhmolean MS. art. COOK.

PIETRO

PIETRO REGGIO, a native of Genoa, was of the private muſic to Chriſtina queen of Sueden, and was greatly celebrated for his performance on the lute *. Upon the queen's reſignation of the crown he came to England, and chooſing Oxford for the place of his reſidence, in the year 1677 publiſhed there a little tract entitled 'A treatiſe to ſing well any Song whatſoever.' He alſo ſet to muſic for a ſingle voice, with a thorough-baſs, thoſe love-verſes of Cowley called the Miſtreſs.

After ſome years reſidence in Oxford, he removed to London, and died in the pariſh of St. Giles in the Fields, on the twenty-third day of July, 1685. The following inſcription to his memory was remaining till about the year 1735, when the church was pulled down in order to be rebuilt.

PETRUS REGGIO
CUJUS CORPUS EX ADVERSO JACET
NATUS GENUÆ DIVINAM MUSICÆ
SCIENTIAM A CLARISSIMIS IN SUA
PATRIA ATQUE A DEO IN TOTO
ORBE MAGISTRIS EXCULTAM
AB IPSO ULTERIUS ORNATAM
EX ITALIA ET COELO DICERES TRANSALPES
IN HISPANIAM GERMANIAM
SUECIAM ET GALLIAM
DEINDE IN ANGLIAM TRANSTULIT
POSTREMO AT COELESTES CHOROS
SECUM EVEXIT
DIE XXIII JULII MDCLXXXV.

MICHAEL WISE, a moſt ſweet and elegant compoſer, was born in Wiltſhire; was one of the firſt ſet of children of the royal chapel after the reſtoration: he became organiſt and maſter of the choriſters in the cathedral church of Saliſbury in 1668; and on the ſixth of January, 1675, was appointed a gentleman of the chapel royal in the room of Raphael Courteville deceaſed. On the twenty-ſeventh of January, 1686, he was preferred to be almoner and maſter of the

* Whitelock, when embaſſador at Stockholm, heard him ſing and accompany himſelf on the Theorbo, with great applauſe. Aſhmolean MS.

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choriſters of St. Paul's. He was much favoured by Charles II. and being appointed to attend him in a progreſs which he once made, claimed, as the king's organiſt pro tempore, to play the organ at whatſoever church the king ſtopped at: it is ſaid that at one church he preſumed to begin his voluntary before the preacher had finiſhed his ſermon; a very unwarrantable and indecent exertion of his right, how well ſoever founded. It is poſſible that ſome ſuch indiſcrete behaviour as this might draw on him the king's diſpleaſure; for upon his deceaſe he was under a ſuſpenſion, and at the coronation of James II. Edward Morton officiated in his room.

He compoſed ſeveral very fine anthems, namely, 'Awake up my 'glory,' 'Prepare ye the way of the Lord,' 'Awake, put on thy 'ſtrength,' and ſome others. He alſo compoſed that well known two part ſong 'Old Chiron thus preached to his pupil Achilles,' and ſome Catches, printed in the Muſical Companion, which are excellent in their kind. He was a man of great pleaſantry, but ended his days unfortunately; for being with his wife at Saliſbury in the month of Auguſt, 1687, ſome words aroſe between him and her, upon which he went out of the houſe in a paſſion, and, it being towards midnight, he was ſtopped by the watch, with whom he began a quarrel, in which he received a blow on the head with a bill, which fractured his ſkull and killed him.

The advantages were very great which muſic derived from the ſtudies of theſe men: they improved and refined upon the old church-ſtyle, and formed a new one, which was at once both elegant and ſolemn; and from the many excellent compoſitions of the muſicians of king Charles the Second's reign, now extant, it may be queſtioned whether the principles of harmony, or the ſcience of practical compoſition were ever better underſtood than in his time; the compoſers for the church appearing to have been poſſeſſed of every degree of knowledge neceſſary to the perfection of the art. Other improvements, it is true, lay behind, but theſe regarded the philoſophy of ſound in general, and in the diviſion of the ſcience of phyſics are comprehended under the term Phonics.

The firſt, at leaſt among modern philoſophers, that have treated on the generation and propagation of ſound, is Lord Verulam, who in his Natural Hiſtory, Century II. has given a great variety of very curious experiments touching muſic in general, and in par-

particular touching the nullity and entity of ſounds. II. The production, conſervation, and dilation of ſounds. III. The magnitude and exility and damps of ſounds. IV. Of the loudneſs or ſoftneſs of ſounds, and their carriage at longer or ſhorter diſtance. V. Touching the communication of ſounds, &c.

The Royal Society, which was inſtituted at London immediately after the reſtoration, for the improvement of natural knowledge, ſeems to have proſecuted this branch of it with no ſmall degree of ardour, as appears by a great variety of papers on the ſubject of ſound, its nature, properties, and affections, from time to time publiſhed in the Philoſophical Tranſactions. Beſides which there are extant a great variety of tracts on this ſubject, written by the members of that ſociety, and publiſhed ſeparately; ſome of the moſt diſtinguiſhed of which are, A Philoſophical Eſſay on Muſic, publiſhed in quarto, 1677, without the name of the author, but which it is certain was written by Sir Francis North, Lord Chief Juſtice of the Court of Common Pleas, and afterwards Lord Keeper of the Great Seal *. A tranſlation of Des Cartes De Muſica by a perſon of honour, Henry Lord Brouncker, preſident of the Royal Society, with learned notes by the tranſlator. An Introductory Eſſay to the Doctrine of Sound, containing ſome propoſals for the improvement of Acouſticks, by Narciſſus, biſhop of Ferns and Leighlin; and A Diſcourſe on the natural Grounds and Principles of Harmony, by William Holder, D. D. London, octavo, 1694.

A ſhort abſtract from two of the diſcourſes abovementioned will ſuffice to ſhew the nature and tendency of each. Of the others mention has already been made in the courſe of this work.

The general purport of the treatiſe written by Sir Francis North is as follows.

It begins with an enquiry into the cauſe of ſounds: in order thereto the author ſtates thoſe phœnomena of ſound, which he thinks moſt conſiderable, as firſt, that it may be produced in the Toricellian vacuity. 2. That it cauſes motion in ſolid bodies. 3. That it is diminiſhed by the interpoſition of ſolid bodies; and 4. If the bodies interpoſed are very thick, its paſſage is wholly obſtructed. 5. That it ſeems to come to the ear in ſtrait lines, when the object is ſo ſituat-

* This is expreſsly aſſerted in the Life of the Lord Keeper North, written by his brother the Hon. Roger North, Eſq. page 297.

ed

ed that it cannot come in ſtrait lines to the ear. 6. That when there is a wind, the ſphere is enlarged on that part on which the wind blows, and diminiſhed on the contrary part. 8. That it arrives not to the ear in an inſtant, but conſiderably ſlower than ſight. 9. That it comes as quick againſt the wind as with it, though not ſo loud, nor ſo far.

Hence he raiſes the following hypotheſis; he ſuppoſes the air we breathe in to be a mixture of divers minute bodies, of different ſorts and ſizes, though all of them are ſo ſmall as to eſcape our ſenſes: the groſſer of them he makes elaſtical, and to be reſiſted by ſolid bodies, altogether impervious to them: the ſmaller parts he ſuppoſes to paſs through ſolid bodies, though not with that eaſe; but that upon a ſudden and violent ſtart of them they ſhock the parts of ſolid bodies that ſtand in their way, and alſo the groſſer parts of the air. Laſtly, he ſuppoſes there may be another degree of moſt ſubtle ethereal parts, with which the interſtices of theſe and all other bodies are replete; which find a free paſſage every where, and are capable of no compreſſion, and conſequently are the medium and cauſe of the immediate communication of ſound.

Now of theſe three he eſteems the middle ſort to be the medium and cauſe of ſound; and ſuppoſes that at any time when the groſſer air is driven off any ſpace, and leaves it to be poſſeſſed by theſe and other more ſubtile bodies, and returns by its elaſticity to its former place, then are theſe parts extruded with violence, as from the centre of that ſpace, and communicate their motion as far as the ſound is heard: or that where any ſolid body is moved with a ſudden and violent motion, theſe parts muſt be affected thereby; for as theſe parts are ſo much reſiſted by ſolid bodies as to ſhock them, ſo on the contrary they muſt needs be moved by a ſudden ſtarting of ſolid bodies.

So that, according to him, ſound may be cauſed by the trembling of ſolid bodies, without the preſence of groſs air; and alſo by the reſtitution of groſs air, when it has been divided by any ſudden force, as by the end of a whip, having all the motion of a whip contracted in it, and by a ſudden turn throwing off the air; or by accenſion, as in thunder and guns; or by any impreſſion of force, carrying it where other air cannot ſo forcibly follow, as upon compreſſing of air in a bladder till it breaks, or in a potgun, a ſudden crack will be cauſed.

Having

Having laid down this hypotheſis, and left his reader to apply it to the beforementioned phœnomena, he proceeds to diſcourſe of muſic itſelf, and labours to ſhew how this action that cauſes ſound is performed by the ſeveral inſtruments of muſic.

His definition of a tone is adapted to his hypotheſis, and will be thought ſomewhat ſingular: 'A tone,' ſays he, 'is the repetition of 'cracks or pulſes in equal ſpaces of time, ſo quick, that the inter-'ſtices or intervals are not perceptible to ſenſe.

He obſerves that the compaſs of muſic extends from ſuch tones, whoſe intervals are ſo great, that the ſeveral pulſes are diſtinguiſhable by ſenſe, to thoſe whoſe interſtices are ſo very ſmall, that they are not commenſurate with any other.

Speaking of the production of tones, and of the aſſiſtances to ſound by inſtruments, he ſays that wherever a body ſtands upon a ſpring that vibrates in equal terms, ſuch a body put in motion will produce a tone, which will be more grave or acute according to the velocity of the returns; and that therefore ſtrings vibrating have a tone according to the bigneſs or tenſion of them; and bells that vibrate by croſs ovals produce notes according to the bigneſs of them, or the thickneſs of their ſides; and ſo do all other bodies, whoſe ſuperficies being diſplaced by force, reſult or come back by a ſpring that carries them beyond their firſt ſtation. And here he obſerves that it is eaſy to comprehend how every pulſe upon ſuch vibrations cauſes ſound; for that the groſs air is thrown off by the violence of the motion, which continues ſome moment of time after the return of the vibrating body; whereupon ſome ſpace muſt be left to that ſubtile matter, which upon the reſult of the air ſtarts as from a centre, which action being the ſame as that which our author ſuppoſes to be the cauſe of ſound, is repeated upon every vibration.

But finding it more difficult to ſhew how tones are made by a pipe, where there are no viſible vibrations, he conſiders the frame of a pipe, and the motion of the air in it, and thereby attempts to find the cauſe of the tone of a pipe, and the pulſe that gives the ſound. His doctrine on this head is delivered in theſe words: 'To ſhew how the 'pulſes are cauſed, whereby the included air is put into this motion, 'it is neceſſary to obſerve the frame of a pipe, which chiefly conſiſts 'in having a long ſlit, through which the air is blown in a thin film

'againſt, or very near, a ſolid edge that is at ſome diſtance oppoſite
'to it, in ſuch manner that the intermediate ſpace is covered by the
'ſtream of air. This film of air on the one ſide is expoſed to the out-
'ward air, and on the inſide is defended from it by the ſides of the
'pipe, within which the air incloſed in the pipe ſtagnates, whilſt the
'outward air is by the blaſt put into a vortical motion.

'The vortical motion or eddy on the outſide is ſo ſtrong, that
'there not being a balance to that force on the inſide, the film of air
'gives way, and the eddy bears into the pipe, but is immediately
'overcome by the blaſt, which prevails until the eddy overcomes it
'again; and ſo there is a croſſing of ſtreams by turns and pulſes,
'which cauſes the voice of the pipe, the groſs air of one ſtream be-
'ing thrown off by the interpoſition of the other.

'Theſe viciſſitudes or terms will anſwer the tone of the pipe ac-
'cording to the gage of its cavity: for the ſpring of the included air
'helps toward the reſtitution of the blaſt and eddy in their turns,
'which cauſes thoſe turns to comply with the tone of the pipe; and
'therefore the ſame blaſt will cauſe ſeveral tones, if the gage or mea-
'ſure of the included air be changed by apertures in the ſide of the
'pipe.

'But there muſt be ſome proportion between the mouth, ſo I call
'that part of the pipe where the voice is, and the gage of the pipe;
'for though the pulſes will be brought to comply with the tone of
'the pipe in any reaſonable degree, yet when there is great diſparity
'it will not do ſo; as if the pipe be too long for the proportion of the
'diameter, the pulſes at the mouth cannot be brought to ſo ſlow
'terms as to anſwer the vibrations of the included air; therefore the
'pipe will not ſpeak unleſs it can break into ſome higher note. If
'the filmy ſtream of air be too thick, the pipe will not ſpeak, becauſe
'the eddy cannot break through; if the oppoſite edge be too remote,
'the ſtream cannot entirely cover the aperture, for it mixes with
'the outward air, and is more confuſed the farther it is from the
'vent or paſſage, whereby ſome outward air may have communication
'to make an oppoſite eddy on the inſide of the ſtream. For the ſame
'reaſon, if there be the leaſt aperture in the region of the mouth of
'the pipe, it will not ſpeak at all.

'Hence it is that the voice of organ pipes is ſo tender and nice:

'but

'but ſhrill whiſtles depend not upon this ground; for they are made 'in any ſmall cavity, where the blaſt is ſo applyed that the erumpent 'air muſt croſs it, whether the ſtream be thick or thin. Therefore 'the bore of a key, a piece of nut-ſhell, or any other cavity will 'make a whiſtle, whoſe tone will be according to the quantity of 'the included air; for the leſs that is, the harder it is to be compreſ-'ſed, and the quicker and ſtronger it muſt break forth.

'Another kind of whiſtle is, when a hollow body with a ſmall ca-'vity is perforated by oppoſite holes, a blaſt either way will cauſe a 'tone, which ſeems to be made in this manner.

'The air that is violently drawn or thruſt through theſe holes, is 'ſtraitned at the paſſage by the ſwiftneſs of the motion, and within 'the cavity is ſomewhat enlarged, and conſequently its force is di-'rected, and it preſſes beyond the compaſs of the oppoſite aperture, 'whereupon it bears of all ſides into the cavity; hereby the air with-'in the cavity is compreſſed until it breaks forth by croſſing the 'ſtream, which being done by viciſſitudes, cauſes a tone: this kind 'of action, as I imagine, is performed when men whiſtle with their 'lips.

'In ſome pipes the pulſes are cauſed by ſprings, as the Regal ſtop 'of an organ, which is commonly tuned by ſhortning the ſpring, 'whereby it becomes ſtronger, but the note will be changed by the 'alteration of the cavity; and therefore to make them ſteddy, ſome 'that ſtand upon very weak ſprings have pavilions ſet to them.

'A ruſtick inſtance may be given of the compliance of a ſpring, in 'taking ſuch vibrations as are proportionable to the cavity; it is a 'Jews-harp, or Jews-trump, the tongue whereof has natural vibra-'tions according to the ſtrength and length of the ſpring, and ſo is 'fitted to one particular tone: but countrymen framing their breath 'and their mouth to ſeveral notes, make a ſhift to expreſs a tune by it.

'In a ſhawm or hautboy the quill at the mouth is a kind of ſpring, 'but ſo weak and indifferent, that it complies with any meaſure *, 'and therefore the tone will be according to the apertures of the pipe.

'The fluttering and jarring of diſcording ſounds, which I did be-'fore obſerve, is ſo regular, and the ſounds take their turns with 'equal interſtices, which makes the joining of them produce a harſher 'ſound than either had before; whereby organ-makers imitate the

* *Sig. Orig.* but Quere if not preſſure?

'hautboy or trumpet without any ſpring or quill, by joining diſcord-ing pipes *.

'In a Sacbut the lips of a man do the ſame office as a quill does 'in a Shaume or hautboy; when the included air is lengthened, the 'tone varies; nevertheleſs they can produce ſeveral notes that are in 'chord to the tone of the inſtrument, by ſtrengthening the blaſt 'without lengthening the cavity: and in a trumpet, which is the 'ſame kind of inſtrument, only not capable of being lengthened, 'they can ſound a whole tune, which is by the artificial ordering the 'blaſt at the mouth, whereby the ſound breaks into ſuch notes as are 'to be uſed.'

Having thus ſhewn how tones are produced by inſtruments of mu-ſic, the author proceeds to take notice of other aſſiſtances which in-ſtruments give to ſound, in theſe words:

'In violins and harpſichords the tones are made wholly by the vi-'brating ſtrings, but the frame of the inſtrument adds much to the 'ſound; for ſuch ſtrings vibrating upon a flat rough board, would 'yield but a faint and pitiful ſound.

'The help that inſtruments give to the ſound, is by reaſon that 'their ſides tremble and comply with any ſound, and ſtrike the air 'in the ſame meaſure that the vibrations of the muſick are, and ſo 'conſiderably increaſe the ſound.

'This trembling is chiefly occaſioned by the continuity of the ſides 'of the inſtrument with the vibrating ſtring; therefore if the bridge 'of a violin be loaded with lead, the ſound will be damp; and if 'there be not a ſtick called the ſound-poſt to promote the continuity 'between the back and belly of the inſtrument, the ſound will not 'be briſk and ſprightly.

'Such a continuity to the nerve of hearing will cauſe a ſenſe of 'ſound to a man that hath ſtopped his ears, if he will hold a ſtick 'that touches the ſounding inſtrument between his teeth †.

* In this ſentiment the author is miſtaken: diſcordant pipes are made uſe of by the organ-makers to imitate the kettle-drum; and the beſt for this purpoſe are F #; and GAMUT, but the hautboy and trumpet are imitable only by reed pipes of the ſame form as thoſe inſtruments reſpectively, that is to ſay, having the greater end ſpreading with a curve like a bell, in a greater or leſs degree.

† Thomas Mace, a writer of whom there will ſhortly be occaſion to ſpeak, and a lute-niſt, having almoſt loſt his hearing, invented a double lute, which he contrived to make the loudeſt inſtrument of the lute kind he had ever heard; nevertheleſs he was not able to hear all that he played on it, except by means of ſuch a contrivance as is above ſuggeſted. In ſhort, as he relates, he heard by the help of his teeth, which when he played he was wont

'The ſound of itſelf, without ſuch continuity, would occaſion 'ſome trembling; but this is not conſiderable in reſpect of the other, 'though it be all the aſſiſtance that the ſtructure of a chamber can 'give to muſick, except what is by way of echo.

'This tremble of the inſtruments changes with every new ſound; 'the ſpring of the ſides of the inſtrument ſtanding indifferent to take 'any meaſure, receives a new impreſſion; but a vibrating ſtring can 'take no meaſure but according to its tenſion.

'Therefore inſtruments that have nothing to ſtop the ſounding 'ſtrings, make an intolerable jangle to one that ſtands near, as bells 'to one that is in the ſteeple, and hears the continuing ſound of diſ-'ſonant tones; ſuch is the Dulcimer: but the harpſichord, that hath 'rags upon the jacks, by which the vibration of the ſtring is ſtaid, 'gives no diſturbance by the ſonorouſneſs of the inſtrument, for that 'continues not the ſound after the vibrations determined, and another 'tone ſtruck, but changes and complies with the new ſound.'

Next he treats of the varying and breaking of tones into other tones, both in ſtrings and in pipes. In his diſcourſe on this part of muſic there occur divers pertinent obſervations concerning the motions of pendulums, the nature of the trumpet marine, and of the true trumpet, and of the ſacbut. And having ſhewn that ſound cauſes a motion, not only of ſolid bodies, but of the groſſer parts of the air, within the ſphere of it, he conſiders that if the air which is moved by being incloſed, ſtands upon ſuch a degree of reſiſtance to compreſſion, that it hath a ſpring vibrating in the ſame meaſure with the ſound that puts it into motion, there will be the ſame effect as when two ſtrings are tuned in uniſon; that is, the motion will be ſo augmented by ſucceeding regular pulſes, that the incloſed air may be brought to ring, and produce a tone. And here he takes notice of the advice of Vitruvius in his Architecture, importing that in the ſtructure of a theatre there ſhould be vaſes or hollow pots of ſeveral ſizes, to anſwer all the notes of muſic, placed upon the ſtage, in ſuch a manner that the voice of them which ſing upon the ſtage may be augmented by the ringing of them; Vitruvius mentioning divers ancient theatres where ſuch were, in ſome of braſs, in ſome of earth.

wont to lay cloſe to the edge of the inſtrument, where the lace is fixed, and thereby derived, as he expreſſes it, with thankfulneſs to God, one of the principal refreſhments and contentments that he enjoyed in this world. Muſick's Monument, page 203.

After

After this he proceeds to conſider the nature of the keys in muſic, and of a ſingle tune, which he ſays conſiſts in the ſucceeding notes having a due relation to the preceding, and carrying their proper emphaſis by length, loudneſs. and repetition, with variety that may be agreeable to the hearer. Next he treats of Schiſms, and the ſcale of muſic, ſhewing that the latter is not ſet out by any determinate quantities of whole notes or half notes, though the degrees are commonly ſo called; but that the degrees of the muſical ſcale are fixed by the ear in theſe places, where the pulſes of the tones are coincident, without any regard to the quantity: and here he endeavours, by a diviſion of the monochord, correſponding as it ſeems very nearly with that of Lord Brouncker, in his tranſlation of Des Cartes, to ſhew how all notes come into the ſcale by their relation and dignity; whence he thinks it is obvious why, for eaſineſs of inſtruction and convenience, the ſcale of degrees of muſic is made as muſicians now exhibit it.

He next proceeds to the conſideration of muſic conſiſting of ſeveral parts, which, as he expreſſes it, is made up of harmony, formality, and conformity.

Laſtly, he ſpeaks of time, or the meaſure of muſic; the due obſervation whereof he ſays is grateful, for the reaſons given by him for the formality of a ſingle tune, becauſe the ſubſequent ſtrokes are meaſured by the memory of the former; and if they comprehend them, or are comprehended by them, it is alike pleaſant, for that the mind cannot chuſe but compare the one with the other, and obſerve when the ſtrokes are coincident with the memory of the former. Wherefore he ſays it is that the leſs the intervals are, the more grateful the meaſure; becauſe it is eaſily and exactly repreſented by the memory; whereas a long ſpace of time, that cannot be comprehended in one thought, is not retained in the memory in its exact meaſure, nor can abide the compariſon, the time paſt being always ſhortened by ſo much as it is removed from the time preſent.

He concludes his diſcourſe with two obſervations, firſt, that it plainly appears how muſic comes to be ſo copious, for, conſidering the ſpecies of keys, the number of them, the variety of chords, the allowable mixing of diſcords, and the diverſity of meaſure, it is not to be wondered at, that it ſhould, like language, afford every age and nation, nay, every perſon, particular ſtyles and modes. Secondly, it

appears

appears that tones or modes of muſic in ancient time could not be of other kinds than they are now, ſince there can be no other in nature; wherefore the great effects it then had, if truly related, muſt be imputed to the rarity of it, and the barbarity of the people, who are not tranſported with any thing after it becomes common to them.

A farther account of this ſcarce and curious tract is given in that ſingular book The Life of the Lord Keeper Guilford, written by the honourable Roger North *, a brother of his lordſhip, which, as it contains a ſummary of the doctrines laid down in the Philoſophical

* This perſon wrote alſo the lives of his two brothers, the honourable Sir Dudley North, Knight, commiſſioner of the cuſtoms, and afterwards of the treaſury to Charles II. and the hon. and rev. Dr. John North, maſter of Trinity college in Cambridge; as alſo an Examen or Enquiry into the Credit and Veracity of the compleat Hiſtory of England, compiled by Biſhop Kennet, 4to. 1740. The Life of the Lord Keeper is a curious book, as it contains the hiſtory of Weſtminſter hall, with a great variety of entertaining particulars of the moſt eminent practiſers from the year 1650 to 1680; but the ſtile of it, like that of the author's other writings, is exceedingly quaint and affected. Nor are his opinions of men and things, particularly of law and juſtice, leſs ſingular, as will preſently be ſhewn.

Sir Dudley North was a Turkey merchant, and, being one of the Engliſh factory at Conſtantinople, had the management of a great number of law-ſuits; how he managed them, and what were the ſentiments of his brother touching his conduct, and in particular of the obligation of an oath, the following paſſage will ſhew.

'Another ſcheme of our merchants law conduct was touching proofs. The Turkiſh 'law rigidly holds every perſon to prove all the facts of his caſe by two Turkiſh witneſſes, 'which makes the dealing, with a view of a diſpute, extremely difficult; for which reaſon 'the merchants uſually take writing; but that hath its infirmity alſo, for the witneſſes are 'required to prove not only the writing, which with us is enough, but they muſt prove 'every fact contained in it to be true, or elſe the evidence is inſufficient. It fell out ſome-'times that when he had a righteous cauſe, the adverſary was knaviſh, and would not 'own the fact, and he had not regular and true witneſſes to prove it; he made no ſcruple 'in ſuch caſe to uſe falſe ones; and certain Turks that had belonged to the factory, and 'knew the integrity of their dealings, would little ſcruple to atteſt facts to which they 'were not privy, and were paid for it. I have heard the merchant ſay he had known that 'at trials Turks ſtanding by unconcerned, have ſtept forwards to help a dead liſt (as they 'tell of a famous witneſſing attorney, who uſed to ſay at his trial, Doth it ſtick? give me 'the book) as theſe expect to be paid, and the merchants fail not to ſend them the premio, 'elſe they may cauſe great inconveniences. Nay, a merchant there will directly hire a 'Turk to ſwear the fact, of which he knows nothing, which the Turk doth out of faith he 'hath in the merchant's veracity; and the merchant is very ſafe in it, for without two 'Turks to teſtify, he cannot be accuſed of ſubornation. This is not as here accounted a 'villainous ſubornation, but an eaſe under an oppreſſion, and a lawful means of coming 'into a juſt right. The Chriſtian oath is not in the caſe, ſo there is no profanation; and '(upon the whole) the morality of the action ſeems to depend on the pure juſtice and 'right, and not upon the regularity (in a Chriſtian ſenſe) of the means. The Turks in 'their country are obliged, as we are here, by the rules of common juſtice. But it is to be 'ſuppoſed that being here, they would not regard our forms, but would get their right if 'they might by infringing them all. So we in that country are obliged in common ho-'neſty to obſerve even their law of right and equity, but have no reaſon to regard their 'forms; and the compaſſing a right by any means contrary to them all, is not unreaſonable. 'But to apprehend theſe diverſities one muſt have a ſtrong power of thought, to abſtract

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Eſſay of Muſic, as alſo ſome particulars relating to his lordſhip's muſical ſtudies, is here inſerted in the words of the author.

'Now to illuſtrate his lordſhip's inclination to ingenious arts and 'ſciences, I have two ſubjects to enlarge upon. 1. Muſick. 2. Pic-'ture. As for his muſick, I have already mentioned his exquiſite 'hand upon the Lyra and Baſs-Viol, and the uſe he made of it to 'relieve his ſolitude in his chamber. He had a deſire to uſe alſo the 'Theorbo and violin. He ſcarce attempted the former, but ſupplied 'the uſe of it by the touch of his Lyra Viol upon his knee, and ſo 'gained a ſolitary conſort with his voice *. He attempted the violin, 'being ambitious of the prime part in conſort, but ſoon found that 'he began ſuch a difficult art too late; and his profit alſo ſaid nay to 'it, for he had not time for that kind of practice. It was great pity 'he had not naturally a better voice, for he delighted in nothing more 'than in the exerciſe of that he had, which had ſmall virtue but in 'the tuneableneſs and ſkill. He ſang any thing at firſt ſight, as one 'that reads in a new book, which many, even ſinging-maſters, can-'not do. He was a great proller of ſongs, eſpecially duets, for in 'them his brother could accompany him; and the Italian ſongs to a 'thorough-baſs were choice purchaſes, and if he liked them, he com-'monly wrote them out with his own hand, And I can affirm that 'he tranſcribed a book of Italian ſongs into a volume of the largeſt 'quarto, and thicker than a Common Prayer book. And this was 'done about the time he had received the Great Seal; for, if he 'would diſcharge his mind of anxieties, he often took the book of 'ſongs, and wrote one or two of them out. And as he went along 'he obſerved well the compoſition and elegancies, as if he not only 'wrote, but heard them, which was great pleaſure to him.

'His lordſhip had not been long maſter of the viol, and a ſure con-'ſortier, but he turn'd compoſer, and from raw beginnings advanced

'the prejudices of our domeſtic education, and plant ourſelves in a way of negotiating in 'heathen remote countries.

'Our merchant found by experience that in a direct fact a falſe witneſs was a ſurer card 'than a true one; for if the judge has a mind to baffle a teſtimony, an harmleſs honeſt 'witneſs, that doth not know his play, cannot ſo well ſtand his many captious queſtions 'as a falſe witneſs uſed to the trade will do, for he hath been exerciſed, and is prepared 'for ſuch handling, and can clear himſelf when the other will be confounded; therefore 'if there be true witneſs, circumſtances may be ſuch as ſhall make the falſe ones more 'eligible.' Life of the Hon. Sir Dudley North, page 46.

* The nature of the Lyra-Viol, and the practice of the Viol Lyra way are fully explained in the account herein after given of John Playford.

'ſo

'ſo far as to complete divers concertos of two and three parts, which 'at his grandfather's houſe were perform'd with maſters in company, 'and that was no ſmall joy and encouragement to him. But it was 'not to be expected he ſhould ſurmount the ſtyle and mode of the 'great muſick-maſter Mr. Jenkins, then in uſe where he came. 'And, after his capacity reach'd higher, he had no time to be ſo di-'verted. Yet while he was Chief Juſtice, he took a fancy to ſet to 'muſick, in three parts, a Canzon of Guarini, beginning thus, "Cor "mio del," &c. In that he aimed to compaſs what he thought a 'great perfection in conſort-muſick, ordering the parts ſo that every 'one ſhall carry the ſame air, and however leading or following, the 'melody in each part is nearly the ſame, which is in compoſing no 'eaſy taſk.

'Not many years before his lordſhip was preferred to the Great 'Seal, he fell upon a pleaſing ſpeculation of the real mechaniſm 'whereby ſounds are diſtinguiſhed into harmony and diſcord, or diſ-'poſed to pleaſe or diſpleaſe our ſenſe of hearing. Every one is ſen-'ſible of thoſe effects, but ſcarce any know why, or by what means 'they are produced. He found that tones and accords might be 'anatomiſed, and by apt ſchemes be preſented to the eye as well as 'the ear, and ſo muſick be demonſtrated in effigie. After he had 'digeſted his notions, and continued his ſchemes, he drew up a ſhort 'tract, which he entitled A philoſophical Eſſay of Muſick, not with 'the form and exactneſs of a ſolemn writer, but as the ſenſe of a 'man of buſineſs, who minds the kernel and not the ſhell. This 'was printed by Mr. Martin, printer to the Royal Society in 1677. 'The piece ſold well, and in a few years it was out of print, and 'ever ſince is ſcarce to be met with but in private hands. If I may 'give a ſhort account of his lordſhip's notion, it is but this: All mu-'ſical ſounds conſiſt of tones, for irregular noiſes are foreign to the 'ſubject. Every tone conſiſts of diſtinct pulſes or ſtrokes in equal 'time, which being indiſtinguiſhably ſwift, ſeem continual. Swifter 'pulſes are accordingly, in ſound, ſharper, and the ſlower, flatter. 'When diverſe run together, if the pulſes are timed in certain 'proportions to each other, which produce coincidences at regu-'lar and conſtant periods, thoſe may be harmonious, elſe diſcord. 'And in the practice of muſick, the ſtated accords fall in theſe pro-'portions of pulſation, viz. $\frac{2}{1}, \frac{3}{2}, \frac{4}{3}, \frac{5}{4}, \frac{6}{5}$. Hence flow the com-

'mon denominations of 8th, 5th, 4th, 3d, 2d; and these are pro-
'duced upon a monochord by abscission of these parts $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$.
'Of all which the fuller demonstration is a task beyond what is here
'intended.

'But to accomplish an ocular representation of these pulses, his
'lordship made a foundation upon paper by a perpetual order of pa-
'rallel lines, and those were to signify the flux of time equably.
'And when a pulse happened, it was marked by a point upon one of
'those lines, and if continued so as to sound a base tone, it was
'marked upon every eighth line; and that might be termed the Base.
'And then an upper part, which pulsed as $\frac{2}{1}$, or octave, was marked,
'beginning with the first of the base, upon every fourth line, which
'is twice as swift: and so all the other harmonious proportions, which
'shewed their coincidences, as well with the base as with one another.
'And there was also shewed a beautiful and uniform aspect in the
'composition of these accords when drawn together. This as to
'Times. The ordinary collation of sounds is commonly made by
'numbers, which, not referred to a real cause or foundation in na-
'ture, may be just, but withal very obscure, and imparting of no
'knowledge. Witness the mathematicians musical proportion. His
'lordship did not decline numbers, but derived them from plain
'truths. He found 360 the aptest for those subdivisions that mu-
'sick required, and, applying that to an open string or monochord,
'each musical tone, found by abscission of a part of the string, is
'expressible by those numbers so reduced in proportion. As $\frac{1}{2}$ of
'the string pinched off is as $\frac{2}{1}$, or 180, an octave; and $\frac{1}{3}$ as $\frac{3}{2}$ 240;
'and so of the rest down to the tone or second, which cuts off $\frac{1}{9}$, and
'the semitone a $\frac{1}{10}$, &c. *. Life of Lord Keeper Guilford, page 296.

* The author of this book was himself well acquainted with the principles of music, and entertained some doubts on the division of the monochord, of which he could find no solution in the method of division proposed by his brother in the essay above cited. Among the papers of Dr. Pepusch was found the following quære in his own hand-writing, as also the answer to it in the hand-writing of the Doctor.

Quære. The sound arising by the abscission of $\frac{8}{9}$ths is a tone, and more remote from perfection of consonance than that of $\frac{7}{8}$ths; Why then is the former accepted in music, and not the latter, which is abhorred? Dic et eris Apollo.

Answer. Considering only the numbers, it is true that $\frac{7}{8}$ is nearer to concordance than $\frac{8}{9}$, but as they are both discords, $\frac{8}{9}$ is allowed, having a natural and immediate relation to the concords, which $\frac{7}{8}$ having not, is absolutely rejected. For the same reason, all relations compounded of the numbers 2, 3, 5, are musical, all others $\frac{7}{5}$, $\frac{11}{10}$, $\frac{13}{12}$, &c. are contrary to it.

The

The diſcourſe of Dr. Marſh is of a different kind, and treats altogether of the philoſophy of ſound, without intermedling with either the theory or practice of muſic. Of the author mention has been made in a preceding page. From the account given of him by Wood it appears that he was well ſkilled in the practical part of muſic; and that while he was a fellow of Exeter college, and principal of Alban-hall, he had a weekly meeting or concert of inſtrumental, and ſometimes vocal muſic at his lodgings: and to the account of his ſubſequent preferments given by Wood, may be added, that from the archiepiſcopal ſee of Caſhell he was tranſlated to that of Dublin, and from thence to that of Armagh, and that he died in 1713.

In his diſcourſe on Acouſticks the Doctor treats very largely on Viſion, and the improvement thereof by means of glaſſes and tubes of various kinds, and from the principles laid down in the preceding part of his diſcourſe, he concludes that conſiderable improvements may alſo be made in Acouſticks, which improvements he diſtributes into two claſſes, viz, improvements of hearing as to its object, which is ſound, and the improvements of the organ of hearing, and the medium through which ſound is propagated. Under theſe two ſeveral heads he treats at large of the imitation of the voices of ſundry animals, as quails and cats; and of thoſe ſounds which are produced by the colliſion of ſolid bodies; of the ſpeaking-trumpet, and of reflected audition by echoes, which he ſays is capable of great improvement, one whereof he thus deſcribes.

'As Speculas may be ſo placed, that reflecting one upon or into 'the other, either directly or obliquely, one object ſhall appear as 'many: after the ſame manner ecchoing bodies may be ſo contrived 'and placed, as that reflecting the ſound from one to another, either 'directly and mutually, or obliquely and by ſucceſſion, out of one 'ſound ſhall many echoes be begotten, which in the firſt caſe will 'be altogether, and ſomewhat involved and ſwallowed up by each 'other, and thereby confuſed, as a face in a looking-glaſs obverted; 'in the other they will be ſeparate, diſtinct, and ſucceeding one ano-'ther, as moſt multiple ecchoes do.

'Moreover a multiple eccho may be made by ſo placing the ec-'choing bodies at unequal diſtances, that they reflect all one way, 'and not one on the other, by which means a manifold ſucceſſive 'ſound will be heard, not without aſtoniſhment; one clap of the

'hand like many; one Hah! like laughter; one ſingle word like many 'of the ſame tone and accent, and one viol like many of the ſame 'kind, imitating each other.

'Furthermore, as Speculas may be ſo ordered, that by reflection 'they will make one ſingle object appear many; as one ſingle man 'to ſeem many men differing in ſhape and complexion, or a com-'pany of men; ſo may ecchoing bodies alſo be ordered, that from 'any one ſound given they ſhall produce as many ecchoes, different 'both as to their tone and intenſion; the grounds whereof have 'elſewhere been laid down in a treatiſe concerning the ſympathy of 'lute-ſtrings.

'By this means a muſical room might be ſo contrived, that not 'only one inſtrument play'd in it ſhall ſeem as many of the ſame ſort 'and ſize, but even a concert of ſomewhat different ones, only by 'placing certain ecchoing bodies, ſo as that any note played ſhall be 'return'd by them in third, fifth, and eighth.'

There is very little doubt but that the writings of Merſennus and Kircher, and probably the various diſcoveries of Lord Bacon, and the hints ſuggeſted by him in his Natural Hiſtory, gave this direction to the ſtudies of philoſophical men of this time. It ſeems that the Academy Del Cimento had for ſome time been making experiments on the philoſophy of ſound, many of which are referred to in the Tranſactions of the Royal Society: The reſult of theſe appears with great advantage in a very learned treatiſe written by Padre Daniello Bartoli, of the Society of Jeſus, printed at Rome in the year 1679, entitled 'Del Suono de' Tremori Armonici e dell' udito.' The purſuits of the Royal Society of London were directed to the ſame object: in the Philoſophical Tranſactions are ſundry papers on the nature and properties of ſound, and others expreſsly on the ſubject of muſic, among which is one entitled 'The Theory of muſic reduced 'to arithmetical and geometrical proportions, by Thomas Salmon.'

This paper ſeems to contain in ſubſtance that propoſal to perform muſic in perfect and mathematical proportions, of which mention has been made in the preceding account of this perſon, and refers to a muſical experiment ſaid to have been made before the ſociety, for the purpoſe, as it ſeems, of trying the truth of his proportions. The nature of this experiment will beſt appear from the author's own words, which are theſe:

'To

'To prove the foregoing propoſitions, two viols were mathemati-
'cally ſet out, with a particular fret for each ſtring, that every ſtop
'might be in a perfect exactneſs: upon theſe a ſonata was perform'd
'by Mr. Frederick and Mr. Chriſtian Stefkins; whereby it appeared
'that the theory was certain, ſince all the ſtops were owned by them
'to be perfect. And that they might be proved agreeable to what
'the beſt ear and the beſt hand perform in modern practice, the fa-
'mous Italian, Signor Gaſparini*, plaid another ſonata upon the violin
'in conſort with them, wherein the moſt compleat harmony was
'heard.'

The reſult of this experiment was a conviction, at leaſt of the author, that the harmony reſulting from his diviſion was the moſt complete that had ever been heard, and that by it the true theory of muſic was demonſtrated, and the practice of it brought to the greateſt perfection. Vide Philoſoph. Tranſ. No. 302, page 2072. Jones's Abridgm. vol. IV. part II. page 469.

JOHN ABELL, one of the chapel in the reign of king Charles II. was celebrated for a fine counter-tenor voice, and for his ſkill on the lute. The king admired his ſinging, and had formed a reſolution to ſend him, together with the ſub-dean of his chapel, Mr. Goſtling, to the Carnival at Venice, in order to ſhew the Italians what good voices were produced in England; but the latter ſignifying an unwillingneſs to go, the king deſiſted from his purpoſe. He continued in the chapel till the time of the revolution, when he was diſcharged as being a papiſt. Upon this he went abroad, and diſtinguiſhed himſelf by ſinging in public in Holland, at Hamburg, and other places, where acquiring conſiderable ſums of money, he lived profuſely, and affected the expence of a man of quality, moving about in an equipage of his own, though at intervals he was ſo reduced as to be obliged to travel with his lute ſlung at his back, through whole provinces; in rambling he got as far as Poland, and upon his arrival at Warſaw, the king having notice of it, ſent for him to his court; Abell made ſome ſlight excuſe to evade going, but upon being told that he had every thing to fear from the king's reſentment, he made an apology, and

* FRANCESCO GASPARINI, of whom an account is given in page 320 of this volume. The two perſons of the name of Stefkins were of the king's band in 1694, as appears by Chamberlayne's preſent State of England, publiſhed in that year, and were the ſons of Theodore Stefkins, a very fine performer on the lute, celebrated by Salmon in his Eſſay to the Advancement of Muſic.

received

received a command to attend the king next day. Upon his arrival at the palace he was ſeated in a chair in the middle of a ſpacious hall, and immediately drawn up to a great height; preſently the king with his attendants appeared in a gallery oppoſite to him, and at the ſame inſtant a number of wild bears were turned in; the king bad him then chuſe whether he would ſing, or be let down among the bears: Abell choſe the former, and declared afterwards that he never ſung ſo well in his life. This fact is alluded to in a letter from Pomigny de Auvergné to Mr. Abell of London, ſinging-maſter, among the letters from the dead to the living in the works of Mr. Thomas Brown, vol. II. page 189 *.

Mattheſon in his Vollkommenen Capellmeiſter takes notice of Abell, and ſays that he ſung in Holland, and at Hamburg, with great applauſe. He adds that he was poſſeſſed of ſome ſecrets, by which he preſerved the natural tone of his voice to an extreme old age.

About the latter end of queen Ann's reign Abell was at Cambridge with his lute, but he met there with poor encouragement. How long he lived afterwards is not known, but the account of his death was communicated to the gentleman who furniſhed many of the above particulars by one, who, having known him in his proſperity, aſſiſted him in his old age, and was at the expence of his funeral.

After having rambled abroad for many years, it ſeems that Abell returned to England, for in 1701 he publiſhed at London a Collection of Songs in ſeveral languages, with a dedication to king William, wherein he expreſſes a grateful ſenſe of his majeſty's favours abroad, and more eſpecially of his great clemency in permitting his return to his native country. In this collection is a ſong of Prior, 'Reading 'ends in melancholy,' publiſhed among his poſthumous works, and there ſaid to have been ſet by Mr. Abell. Mention is made in the Catalogue of Eſtienne Roger of Amſterdam, of a work of Abell, entitled 'Les Airs d'Abell pour le Concert du Duole;' and in the Pills to purge Melancholy, vol. IV. are two ſongs, ſet by Abell to very elegant tunes.

* In this letter are many intimations that Abell was a man of intrigue; there are in it alſo alluſions to ſome facts not particularly mentioned, as that the king of France preſented him with a valuable diamond for ſinging before him, which was ſtole from him by an Iriſhman; and that he received a ſum of money from the Elector of Bavaria for ſome particular purpoſe, and went off with it; and in Abell's anſwer he is made to confeſs the fact, by his apology that it was but ſpoiling the Egyptians. In another letter of the ſame perſon from Henry Purcell to Dr. Blow, Abell is celebrated as a fine ſinger. Brown's Works, vol. II. page 297.

CHAP.

CHAP. IV.

JOHN BIRCHENSHA was probably a native of Ireland; at leaſt it is certain that he reſided at Dublin in the family of the Earl of Kildare, till the rebellion in the year 1641 drove him from thence hither: he was remarkable for being a very genteel man in his perſon and behaviour: he lived in London many years after the reſtoration, and taught the viol. Shadwell, in his Comedy of the Humouriſts, act III. puts this ſpeech into the mouth of a briſk fantaſtical coxcomb, 'That's an excellent Corant; really I muſt confeſs that Grabu is a 'pretty hopeful man; but Birkenſhaw is a rare fellow, give him 'his due; for he can teach men to compoſe that are deaf, dumb, and 'blind.' [*walks about combing his peruke* *.

The laſt ſentence of the above ſpeech has an alluſion to a propoſal of his, hereunder mentioned, for printing by ſubſcription a work entitled Syntagma Muſicæ. He publiſhed in 1664, Templum Muſicum, or the Muſical Synopſis of Johannes Henricus Alſtedius †; and a ſmall tract in one ſheet, entitled Rules and Directions for compoſing in Parts.

In the Philoſophical Tranſactions for the year 1672, page 5153, is the following pompous advertiſement reſpecting a book which

* Combing the peruke at the time when men of faſhion wore large wigs, was even at public places an act of gallantry. The combs for this purpoſe were of a very large ſize, of ivory or tortoiſe-ſhell curiouſly chaſed and ornamented, and were carried in the pocket as conſtantly as the ſnuff-box: At court, on the mall, and in the boxes, gentlemen converſed and combed their perukes. There is now in being a fine picture by the elder Laroon, of John duke of Marlborough at his levee, in which his grace is repreſented dreſſed in a ſcarlet ſuit, with large white ſattin cuffs, and a very long white peruke, which he combs while his valet, who ſtands behind him, adjuſts the curls after the comb has paſſed through them.

† ALSTEDIUS was a German divine of the reformed religion, and one of the moſt voluminous writers of the laſt century. He was for many years profeſſor of theology and philoſophy at Herborn in the county of Naſſau, and after that at Alba-Julia in Tranſylvania; and was one of the divines that aſſiſted at the ſynod of Dort. He laboured for the greateſt part of his life to reduce the ſeveral branches of ſcience into ſyſtematical order, in which, according to the opinion of moſt men, he ſucceeded well. Nevertheleſs it muſt be ſaid of the Templum Muſicum that it is ſo formal as to reſemble a logical more than a muſical treatiſe. Of the many works which he was the author of, his Encyclopœdia and his Theſaurus Chronologicus are deemed the moſt valuable. He was a Millenarian, and publiſhed in 1627 a treatiſe De Mille Annis, wherein he taught that the faithful ſhall reign with Jeſus Chriſt upon earth a thouſand years, at the end whereof would be the general reſurrection and laſt judgment; and he aſſerted that this reign would commence in the year 1694. He died at Alba-Julia in the year 1638, being fifty years of age.

Bir-

Birchenſha was about to publiſh. ‘ There is a book preparing for ‘ the preſs entituled Syntagma Muſicæ, in which the eminent author, ‘ John Birchenſha, Eſq; treats of muſic philoſophically, mathemati- ‘ cally, and practically. And becauſe the charge of bringing this ‘ book to the preſs will be very great, eſpecially the ſeveral cuts ‘ therein, with their printing off, amounting by computation to more ‘ than 500l. beſides other great expenſes for the impreſſion of the ‘ ſaid book, divers perſons, for the encouragement of the ſaid au- ‘ thor have advanced ſeveral ſums of money, who for every 20s. ſo ‘ advanced are to receive one of the ſaid books fairly bound up; the ‘ author engaging himſelf under his hand and ſeal to deliver to each ‘ of the ſubſcribers and advancers of ſo much money, one of the ſaid ‘ books, at or before the 24th March, 1674. In which excellent ‘ work there will be

‘ 1ſt. A diſcovery of the reaſons and cauſes of muſical ſounds and ‘ harmony. A complete ſcale of muſic never before perfected. The ‘ proportions of all conſonant and diſſonant ſounds uſeful in muſic, ‘ demonſtrated by entire numbers, which the author ſays hath not ‘ been done by any. The different opinions of muſical authors re- ‘ conciled. Of ſounds generated and diffuſed in their medium. Of ‘ their difference to the organ of hearing; together with their re- ‘ ception there, and wonderful effects. Of the matter, form, quan- ‘ tity, and quality of muſical bodies or ſounds: That muſical ſounds ‘ are originally in the radix or uniſon; and of their fluxion out of it. ‘ Of the general and ſpecial kinds, differences, properties, and acci- ‘ dents of ſounds. Of the truth and falſehood of ſounds.

‘ 2. Of the mathematical principles of muſic. Of the whole ‘ and parts of the ſcale of muſic: Of ſounds equal and unequal. Of ‘ the numeration, addition, ſubtraction, multiplication, and diviſion ‘ of muſical ſounds. Of muſical proportions and their various ſpecies. ‘ What a muſical body or ſound mathematically conſidered, viz. as ‘ numerable, is. Of muſical medieties, ſcilicet, arithmetical, geome- ‘ trical, and harmonical; together with eight other muſical medie- ‘ ties, of which no mention is made by any muſical author. Of ‘ the radixes of muſical numbers; and that by their powers all thoſe ‘ numbers, and no other, which demonſtrate the proportions of ‘ ſounds do ariſe. Of muſic diatonic, chromatic, and enharmonic. ‘ Of the principles of a muſical magnitude: What and how manifold

‘ they

'they are; how they are conjoin'd. Of the contact, ſection, con-
'gruity, and adſcription of a muſical body. Of the commenſurability
'thereof. In what reſpect a muſical ſound may be ſaid to be infinite,
'and how to bound that infinity.

'3. Of muſical ſyſtems, characters, voice or key. Of the
'tranſpoſition of keys. Of the mutations of muſical voice. Of
'muſical pauſes and periods. Of the denomination of notes. Of
'the moods and intervals. Of pure and florid counterpoint. Of fi-
'gurate muſic. Of fugues, canons, double deſcant, ſyncope, of the
'menſuration of ſounds called time; the reaſon thereof. Of choral
'muſic both Roman and Engliſh. Of the rythmical part of muſic.
'Of ſolmization, and the reaſon thereof.

'4. The abſtruſe and difficult terms of this ſcience are ex-
'plained. The unneceſſary and myſtical ſubtleties into which the
'cauſes both of the theory and practice of muſic were reduced, to the
'great obſcuring this art, are omitted: the principles of philoſophy,
'mathematicks, grammar, rhetoric, and poetry are applied to mu-
'ſical ſounds, and illuſtrated by them; the generation of ſuch ſounds
'is diſcourſed of, and particularly demonſtrated.

'5. An eaſy way is by this author invented for making airy
'tunes of all ſorts by a certain rule, which moſt men think impoſſi-
'ble to be done; and the compoſing of two, three, four, five, ſix,
'and ſeven parts, which by the learner may be performed in a few
'months, viz. in two months he may exquiſitely, and with all the
'elegancies of muſic, compoſe two parts; in three months three parts,
'and ſo forward, as he affirms many perſons of honour and worth
'have often experienced, which otherwiſe cannot be done in ſo many
'years.

'6. Whatſoever is grounded upon the ſeveral hypotheſes and
'poſtulata in this book, is clearly demonſtrated by tables, diagrams,
'ſyſtems,' &c.

This book was either never publiſhed, or is become very ſcarce; for after a very careful ſearch, and much enquiry, a copy of it has not been found.

Birchenſha was alſo the publiſher of that book written by Thomas Salmon, which gave riſe to the controverſy between the author and Matthew Lock, of which an account has already been given. The preface to it is ſubſcribed John Birchenſha.

EFFIGIES THO: MACE TRIN.

COL. CANTABR. CLERICI

ÆTAT. SUÆ LXIII.

THOMAS MACE, a practitioner on the lute, one of the clerks of Trinity college, Cambridge, ſtands diſtinguiſhed among the writers on muſic by a work entitled 'Muſick's Monument, or a Remembrancer of the beſt practical Muſick both divine and civil, that has ever been known to have been in the World,' folio, 1676.

This perſon was born in the year 1613: Under whom he was educated, or by what means he became poſſeſſed of ſo much ſkill in the ſcience of muſic, as to be able to furniſh out matter for a folio volume, he has no where informed us: nevertheleſs his book contains

tains ſo many particulars reſpecting himſelf, and ſo many traits of an original and ſingular character, that a very good judgment may be formed both of his temper and ability. With regard to the firſt, he appears to have been an enthuſiaſtic lover of his art; of a very devout and ſerious turn of mind, and chearful and good-humoured under the infirmities of age, and the preſſure of misfortunes. As to the latter, his knowledge of muſic ſeems to have been confined to the practice of his own inſtrument, and ſo much of the principles of the ſcience, as enabled him to compoſe for it; but for his ſtyle in writing he certainly never had his fellow.

As to the book itſelf, a ſingular vein of humour runs through it, which is far from being diſguſting, as it exhibits a lively portraiture of a good-natured, goſſipping old man, and this may ſerve as an apology for giving his ſentiments in many inſtances in his own phraſe.

The four firſt chapters of his firſt book are an eulogium on pſalmody and parochial muſic; the fifth contains a recommendation of the organ for that purpoſe; and the ſixth, together with its title, is as follows:

"How to procure an organiſt.

"The certain way I will propoſe ſhall be this, viz. firſt I will ſuppoſe you have a pariſh clark, and ſuch an one as is able to ſet and lead a pſalm, although it be never ſo indifferently.

"Now this being granted, I may ſay that I will, or any muſick maſter will, or many more inferiours, as virginal players, or many organ makers, or the like; I ſay any of thoſe will teach ſuch a pariſh clark how to pulſe or ſtrike moſt of our common pſalm-tunes, uſually ſung in our churches, for a trifle, viz. 20, 30, or 40 ſhillings, and ſo well that he need never beſtow more coſt to perform that duty ſufficiently during his life.

"This I believe no judicious perſon in the art will doubt of. And then, when this clark is thus well accompliſhed, he will be ſo doated upon by all the pretty ingenuous children and young men in the pariſh, that ſcarcely any of them but will be begging now and then a ſhilling or two of their parents to give the clark, that he may teach them to pulſe a pſalm-tune; the which any ſuch child or youth will be able to do in a week or fortnight's time very well.

"And

'And then again, each youth will be as ambitious to pulſe that 'pſalm-tune in publick to the congregation, and no doubt but ſhall 'do it ſufficiently well.

'And thus by little and little the pariſh in a ſhort time will 'ſwarm or abound with organiſts, and ſufficient enough for that 'ſervice.

'For you muſt know, and I intreate you to believe me, that ſe-'riouſly it is one of the moſt eaſie pieces of performances in all in-'ſtrumental muſick, to pulſe one of our pſalm-tunes truly and well 'after a very little ſhewing upon an organ.

'The clark likewiſe will quickly get in his money by this means.

'And I ſuppoſe no parent will grutch it him, but rather rejoyce 'in it.

'Thus may you perceive how very eaſily and certainly theſe two 'great difficulties may be overcome, and with nothing ſo much as a 'willing mind.

'Therefore be but willingly reſolved, and the work will ſoon be 'done.

'And now again methinks I ſee ſome of you toſſing up your caps, 'and crying aloud, "We will have an organ, and an organiſt too; "for 'tis but laying out a little dirty money, and how can we lay it "out better than in that ſervice we offer up unto God? and who "ſhould we beſtow it upon, if not upon him and his ſervice?"

'This is a very right and an abſolute good reſolve, perſiſt in it 'and you will do well, and doubtleſs find much content and ſatis-'faction in your ſo doing.

'For there lies linked to this an unknown and unapprehended 'great good benefit, which would redound certainly to all or moſt 'young children, who by this means would in their minorities be 'ſo ſweetly tinctured or ſeaſoned, as I may ſay, or brought into a 'kind of familiarity or acquaintance with the harmleſs innocent de-'lights of ſuch pure and undefilable practices, as that it would be a 'great means to win them to the love of virtue, and to diſdain, con-'temn, and ſlight thoſe common, groſs, ill practices which moſt chil-'dren are incident to fall into in their ordinary and accuſtomed 'purſuits.'

But leſt his arguments in favour of the general uſe of the organ ſhould fail, this author ſhews in Chap. VIII. How pſalms may be per-

performed in churches without that inſtrument; his method is this:

'Whereſoever you ſend your children to the grammar-ſchool, in-
'dent ſo with the maſter, that your children ſhall be taught one hour
'every day to ſing, or one half day in every week at leaſt, either by
'himſelf, or by ſome muſick-maſter whom he ſhould procure; and
'no doubt but if you will pay for it the buſineſs may be effected.

'For there are divers who are able to teach to ſing, and many more
'would quickly be, if ſuch a general courſe were determined upon
'throughout the nation.

'There would ſcarcely be a ſchoolmaſter but would or might be
'eaſily able himſelf to do the buſineſs once in a quarter or half a
'year; and in a ſhort time every ſenior boy in the ſchool will be able
'to do it ſufficiently well.

'And this is the moſt certain, eaſie, and ſubſtantial way that can
'poſſibly be advis'd unto.

'And thus, as before I told, how that your organiſts would grow up
'amongſt you as your corn grew in the fields; ſo now, if ſuch a
'courſe as this would be taken, will your quireſters increaſe even
'into ſwarms like your bees in your gardens; by which means the
'next generation will be plentifully able to follow St. Paul's coun-
'ſel, namely, to teach and admoniſh one another in pſalms, and
'hymns and ſpiritual ſongs, and ſo ſing with a grace in their hearts
'and voices unto the Lord, and to the ſetting forth of his glorious
'praiſe.'

Chap. X. the author mentions the time and place when and where was heard, as he profeſſes to believe, the moſt remarkable and excellent ſinging of pſalms known or remembered in theſe latter ages; in his judgment far excelling all other either private or publick cathedral muſick, and infinitely beyond all verbal expreſſion or conceiving.

'The time when was in the year 1644, the place where, was in
'the cathedral church of the loyal city York. * * * * The occaſion
'of it was the great and cloſe ſiege which was then laid to the city,
'and ſtrictly maintain'd for eleven weeks ſpace, by three very notable
'and conſiderable great armies, viz. the Scotch, the Northern, and
'the Southern; whoſe three generals were theſe, for the Scotch, the
'old Earl Leven, viz. David Leſsley, alias Laſhley; for the Nor-
'thern, the old Ferdinando Lord Fairfax; for the Southern, the

‘ Earl of Mancheſter: and whoſe three chief commanders next
‘ themſelves were, for the Scotch, Lieutenant General ———; for
‘ the Northern, Sir Thomas now Lord Fairfax; and for the South-
‘ ern, Oliver Cromwell, afterwards Lord Protector.

‘ By this occaſion there were ſhut up within that city abundance
‘ of people of the beſt rank and quality, viz. lords, knights, and gen-
‘ tlemen of the countries round about, beſides the ſouldiers and ci-
‘ tizens, who all or moſt of them came conſtantly every Sunday to
‘ hear publick prayers and ſermon in that ſpacious church.

‘ And indeed their number was ſo exceeding great, that the church
‘ was, as I may ſay, even cramming or ſqueezing full.

‘ Now here you muſt take notice, that they had then a cuſtom in
‘ that church, which I hear not in any other cathedral, which was,
‘ that always before the ſermon the whole congregation ſang a pſalm,
‘ together with the quire and the organ: and you muſt alſo know,
‘ that there was then a moſt excellent, large, plump, luſty, full-ſpeak-
‘ ing organ, which coſt, as I am credibly informed, a thouſand
‘ pounds.

‘ This organ I ſay, when the pſalm was ſet before the ſermon, be-
‘ ing let out into all its fulneſs of ſtops, together with the quire, be-
‘ gan the pſalm.

‘ But when that vaſt-concording unity of the whole congrega-
‘ tional-chorus, came, as I may ſay, thundering in, even ſo as it made
‘ the very ground ſhake under us; Oh the unutterable raviſhing
‘ ſoul's delight!, in the which I was ſo tranſported and wrapt up in
‘ high contemplations, that there was no room left in my whole man,
‘ viz. body, ſoul, and ſpirit, for any thing below divine and heavenly
‘ raptures: nor could there poſſibly be any thing on earth to which
‘ that very ſinging might be truly compared, except the right appre-
‘ henſions or conceivings of that glorious and miraculous quire, re-
‘ corded in the ſcriptures at the dedication of the temple, of which
‘ you may read in the 2 Chron. ch. 5, to the end; but more parti-
‘ cularly eminent in the two laſt verſes of that chapter, where king
‘ Solomon, the wiſeſt of men, had congregated the moſt glorious
‘ quire that ever was know of in all the world: And at their ſinging
‘ of pſalms, praiſes, or thankſgivings, the glory of the Lord came
‘ down amongſt them, as there you may read. * * * * *. But ſtill

‘ further

'further that I may endeavour to make this ſomething more lively 'apprehended, or underſtood to be a real true thing.

'It would be conſidered that if at any time or place ſuch a con-'gregated number could perform ſuch an outward ſervice to the Al-'mighty, with true, ardent, inward devotion, fervency, and affec-'tionate zeal, in expectation to have it accepted by him; doubtleſs 'it ought to be believed that it might be and was done there and 'then.

'Becauſe that at that time the deſperateneſs and diſmaidneſs of 'their danger could not but draw them into it, in regard the ene-'my was ſo very near and fierce upon them, eſpecially on that ſide 'the city where the church ſtood; who had planted their great guns 'ſo miſchievouſly againſt the church, and with which conſtantly in 'prayers time they would not fail to make their helliſh diſturbance, 'by ſhooting againſt and battering the church, inſomuch that ſome-'times a canon bullet has come in at the windows, and bounced 'about from pillar to pillar, even like ſome furious fiend or evil ſpi-'rit, backwards and forwards, and all manner of ſide ways, as it has 'happened to meet with ſquare or round oppoſition amongſt the 'pillars, in its returns or rebounds, untill its force has been quite 'ſpent.

'And here is one thing moſt eminently remarkable, and well worth 'noting, which was, that in all the whole time of the ſiege there was 'not any one perſon, that I could hear of, did in the church receive 'the leaſt harm by any of their deviliſh cannon ſhot; and I verily 'believe there were conſtantly many more than a thouſand perſons at 'that ſervice every Sunday during the whole time of that ſiege.'

In Chapters XI. and XII. this author treats of cathedral muſic, and after aſſerting that we have in this nation a large collection of compoſitions for the church, ſo magnificently lofty and ſublime, as never to be excelled by art or induſtry, he laments the paucity of clerks in the ſeveral choirs of this kingdom, and the inability of many of them; and aſſigns as a principal reaſon for the decline of ca-thedral ſervice, that the lay clerks are neceſſitated to be barbers, ſhoemakers, taylors, and ſmiths, and to follow other ſtill inferior occupations, having no better a proviſion than the ancient ſtatut-able wages; the hardſhip of which reſtraint he ſays himſelf had been an experimental witneſs of during more than fifty years ſervice in the church;

church; and upon this occaſion he tells a ſtory to the following purpoſe, of which he ſays he was both an eye and ear witneſs: A ſinging man, a kind of pot-wit, very little ſkilled in muſic, had undertaken in his choir to ſing a ſolo anthem, but was not able to go through with it: as the dean was going out, and the clerk was putting off his ſurplice, the dean rebuked him ſharply for his inability; upon which with a moſt ſtern, angry countenance, and a vehement ratling voice, ſuch as made the church ring, ſhaking his head at him, he anſwered the dean, 'Sir, I'd have you know that I ſing 'after the rate of ſo much a year,' naming his wages, 'and except 'ye mend my wages, I am reſolved never to ſing better whilſt I live.'

The ſecond part of this work treats of the lute, and profeſſes to lay open all the ſecrets of that inſtrument, which till the author's time were known only to maſters; and to this their cloſeneſs, and extreme ſhyneſs in revealing the ſecrets of the lute, he attributes it that the inſtrument is ſo little underſtood. On this occaſion he complains of the French, who he ſays are generally accounted great maſters, for that they would ſeldom or never write their leſſons as they played them, much leſs reveal any thing that might tend to the underſtanding of the art of the inſtrument, ſo that there have ſeldom been at any time above one or two excellent or rare artiſts in this kind.

In the ſecond chapter he endeavours to refute the common objections againſt the lute, ſuch as that it is the hardeſt inſtrument in the world; that it will take up the time of an apprenticeſhip to play well upon it; that it makes young people grow awry; that one had as good keep a horſe as a lute for coſt; that it is a woman's inſtrument; and that it is out of faſhion. Under the objection of difficulty he takes notice that it is chiefly grounded on the number of ſtrings on the lute, which he makes to be twelve, only ſix whereof are uſed in graſping or ſtopping; the other ſix, being baſſes, and are ſtruck open with the thumb: and the eaſineſs of hitting them, he demonſtrates by what he calls an apt compariſon; for he ſuppoſes a table with ſix or ſeven ranks of ſtrings, ſuch, he ſays, as many country people have at the end of ſome cupboards, faſtened on with nails at each end, with ſmall ſtones or ſticks to cauſe them to riſe and ſound from the wood: He ſays that an ingenious child might ſtrike theſe ſix or ſeven ſtrings in order, reſembling the bells, and then out of order, in changes; and to theſe ranks of ſtrings on the country people's cup-

boards

boards does he reſemble the ſix ranks of the lute-baſſes. The objection that the lute is a coſtly inſtrument, he anſwers by an affirmation that all his life long he never took more than five ſhillings the quarter to maintain a lute with ſtrings, nor for the firſt ſtringing more than ten ſhillings.

Chap. III. contains directions how to know and chooſe a good lute; the author ſays that the lutes moſt eſteemed in his time were thoſe made by Laux Maller, two whereof he ſays he had ſeen, pitiful, old, battered, cracked things, valued at one hundred pounds, a-piece; one of theſe he ſays was ſhewn him by Goutier, the famous luteniſt *, which the king had paid that ſum for: the other he ſays was the property of Mr. Edward Jones, one of Goutier's ſcholars, who being minded to diſpoſe of it, made a bargain with a merchant that deſired to have it with him in his travels, that on his return he ſhould either pay Mr. Jones a hundred pound as the price of it, or twenty pound for his uſe of it in the journey.

After a multiplicity of directions for ordering the lute, and particularly for taking off the belly, which he ſays is generally neceſſary once in a year or two, he proceeds, in Chap. VI. to give directions for ſtringing the lute, and deſcribes very minutely the various kinds of ſtrings, and for the choice of a true length, gives the following direction, which he calls a pretty curioſity.

'Firſt draw out a length or more, then take the end, and meaſure 'the length it muſt be of within an inch or two, for it will ſtretch 'ſo much at leaſt in the winding up; and hold that length in both 'hands, extended to a reaſonable ſtiffneſs; then with one of your 'fingers ſtrike it, giving it ſo much liberty in ſlackneſs as you may 'ſee it vibrate, or open itſelf; which, if it be true, it will appear 'to the eye juſt as if there were two ſtrings; but if it ſhews more 'than two it is falſe, and will ſound unpleaſantly upon your inſtru-'ment; nor will it ever be well in tune, either ſtopt or open, but 'ſnarle †.'

Chap. IX. contains an explanation of that kind of notation called the Tablature, in which each of the ſix ſtrings of the lute are repre-

* JACQUES GOUTER, vide page 370.

† This direction is given by Adrian Le Roy in his inſtructions for the lute. See vol. III. page 166, and is adopted both by Merſennus and Kircher. Indeed this experiment is the only known teſt of a true ſtring, and for that reaſon is practiſed by ſuch as are curious at this day.

ſented by a line, and the ſeveral frets or ſtops by the letters a, b, c, d, e, f, g, h, p*, k, the letter a ever ſignifying the open ſtring in all poſitions †.

With the ſame preciſion and ſingularity of ſtyle he deſcribes the characters for the time of notes, calling the ſemibreve the maſter-note; and for the more eaſy diviſion of it, calling that a groat, the minim two pence, the crotchet a penny, the quaver a half penny, and the ſemiquaver a farthing. From thence he proceeds to directions for the fingering, as alſo for the graces, one whereof, by him called the nerve-ſhake, he ſays he was not able to make well, and that for a reaſon, which with his uſual pleaſantry he gives in theſe words:

'Some there are, and many I have met with, who have ſuch a 'natural agility in their nerves, and aptitude to that performance, 'that before they could do any thing elſe to purpoſe, they would 'make a ſhake rarely well. And ſome again can ſcarcely ever gain 'a good ſhake, by reaſon of the unaptneſs of their nerves to that ac-'tion, but yet otherwiſe come to play very well.

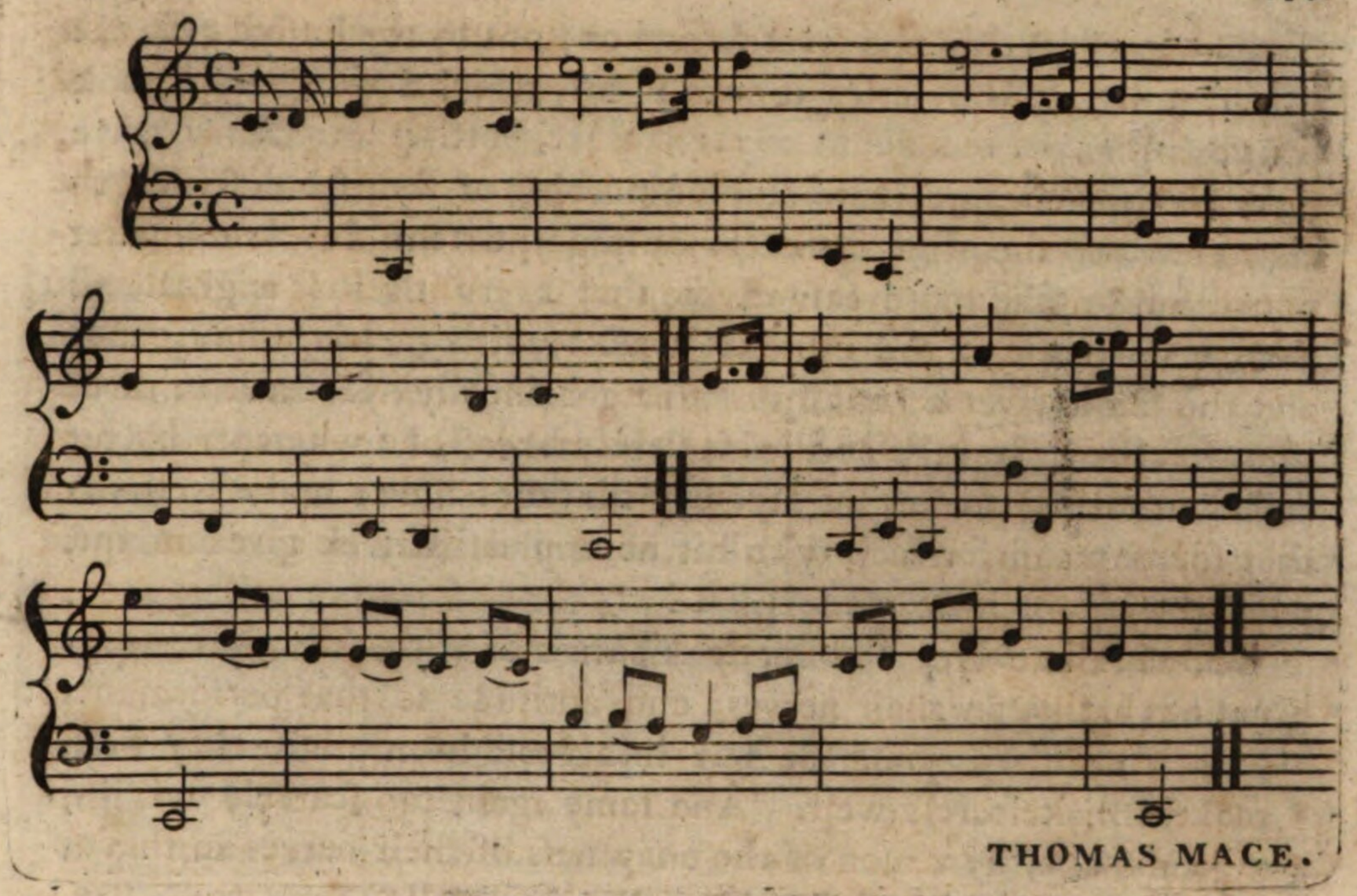
'I for my own part have had occaſion to break both my arms, by 'reaſon of which I cannot make the nerve-ſhake well nor ſtrong; 'yet by a certain motion of my arm, I have gained ſuch a contentive 'ſhake, that ſometimes my ſcholars will aſk me how they ſhall do to 'get the like? I have then no better anſwer for them than to tell 'them they muſt firſt break their arm as I have done, and ſo poſſi-'bly after that, by practice they may get my manner of ſhake.'

Among a variety of leſſons of the author's compoſition, inſerted in this his work, is one which he calls his miſtreſs, as having been compoſed a ſhort time before his marriage, and at the inſtant when, being alone, he was meditating on his intended wife. It is written in tablature, but is here rendered in the characters of muſical notation.

* p is uſed by him in preference to i, as being a more conſpicuous character.

† Of the notation by the tablature frequent mention has been made in the courſe of this work; from the nature of it, it is obvious that it has not the leaſt relation to the muſical characters properly ſo called; and the fact is, that many perſons have been good performers on the lute, and at the ſame time totally ignorant of the notes of the Gamut, and yet there are maſters of the lute who play by them; and this is ſuppoſed in thoſe compoſitions of Corelli's in particular, where the thorough-baſs is ſaid to be for the organ, harpſichord, or arch-lute.

The



THOMAS MACE.

The occaſion of his compoſing it, and the reaſons for giving it the name of his Miſtreſs, are related in the following ſingular hiſtory:

'You muſt firſt know that it is a leſſon, though old yet I never 'knew it diſreliſhed by any; nor is there any one leſſon in this book 'of that age as it is; yet I do eſteem it in its kind, with the beſt 'leſſon in the book, for ſeveral good reaſons which I ſhall here ſet 'down.

'It is, this very winter, juſt 40 years ſince I made it; and yet it 'is new, becauſe all like it; and then, when I was paſt being a ſuitor 'to my beſt beloved, deareſt, and ſweeteſt living miſtreſs, but not 'married, yet contriving the beſt and readieſt way towards it: and 'thus it was.

'That very night, in which I was thus agitated in my mind con-'cerning her, my living miſtreſs, ſhe being in Yorkſhire, and myſelf 'at Cambridge, cloſe ſhut up in my chamber, ſtill and quiet, about '10 or 11 a clock at night, muſing and writing letters to her, her 'mother, and ſome other friends; in ſumming up and determining 'the whole matter concerning our marriage: You may conceive I 'might have very intent thoughts all that time, and might meet with 'ſome difficulties; for as yet I had not gained her mother's conſent,

'ſo that in my writings I was ſometimes put to my ſtudyings. At 'which times, my lute lying upon my table, I ſometimes took 'it up, and walked about my chamber, letting my fancy drive 'which way it would, for I ſtudied nothing at that time as to mu-'ſick; yet my ſecret genius or fancy prompted my fingers do what 'I could into this very humour, ſo that every time I walked and 'took up my lute in the interim betwixt writing and ſtudying, this 'ayre would needs offer itſelf unto me continually; inſomuch that at 'the laſt, liking it well, and leſt it ſhould be loſt, I took paper and ſet 'it down, taking no further notice of it at that time; but afterwards 'it paſſed abroad for a very pleaſant and delightful ayre amongſt 'all; yet I gave it no name till a long time after, nor taking more 'notice of it in any particular kind, than of any other my compo-'ſures of that nature.

'But after I was married, and had brought my wife home to 'Cambridge, it ſo fell out that one rainy morning I ſtay'd within, 'and in my chamber, my wife and I were all alone; ſhe intent upon 'her needle-works, and I playing upon my lute at the table by her. 'She ſat very ſtill and quiet, liſtning to all I played without a word a 'long time, till at laſt I happened to play this leſſon, which ſo ſoon 'as I had once play'd, ſhe earneſtly deſired me to play it again; for, 'ſaid ſhe, that ſhall be called my leſſon.

'From which words ſo ſpoken with emphaſis and accent, it pre-'ſently came into my remembrance the time when, and the occaſion 'of its being produced, and returned her this anſwer, viz. That it 'may very properly be called your leſſon, for when I compoſed it 'you were wholly in my fancy, and the chief object and ruler of my 'thoughts; telling her how and when it was made; and therefore 'ever after I thus called it my Miſtreſs; and moſt of my ſcholars 'ſince call it Mrs. Mace to this day.'

This relation is followed by a kind of commentary on the leſſon itſelf in theſe words:

'Firſt, obſerve the two firſt bars of it, which will give you the 'fugue, which fugue is maintained quite through the whole leſſon.

'Secondly, obſerve the form and ſhape of the whole leſſon, which 'conſiſts of two uniform and equal ſtrains, both ſtrains having the 'ſame number of bars.

'Thirdly,

'Thirdly, obſerve the humour of it, which you may perceive by 'the marks and directions is not common.

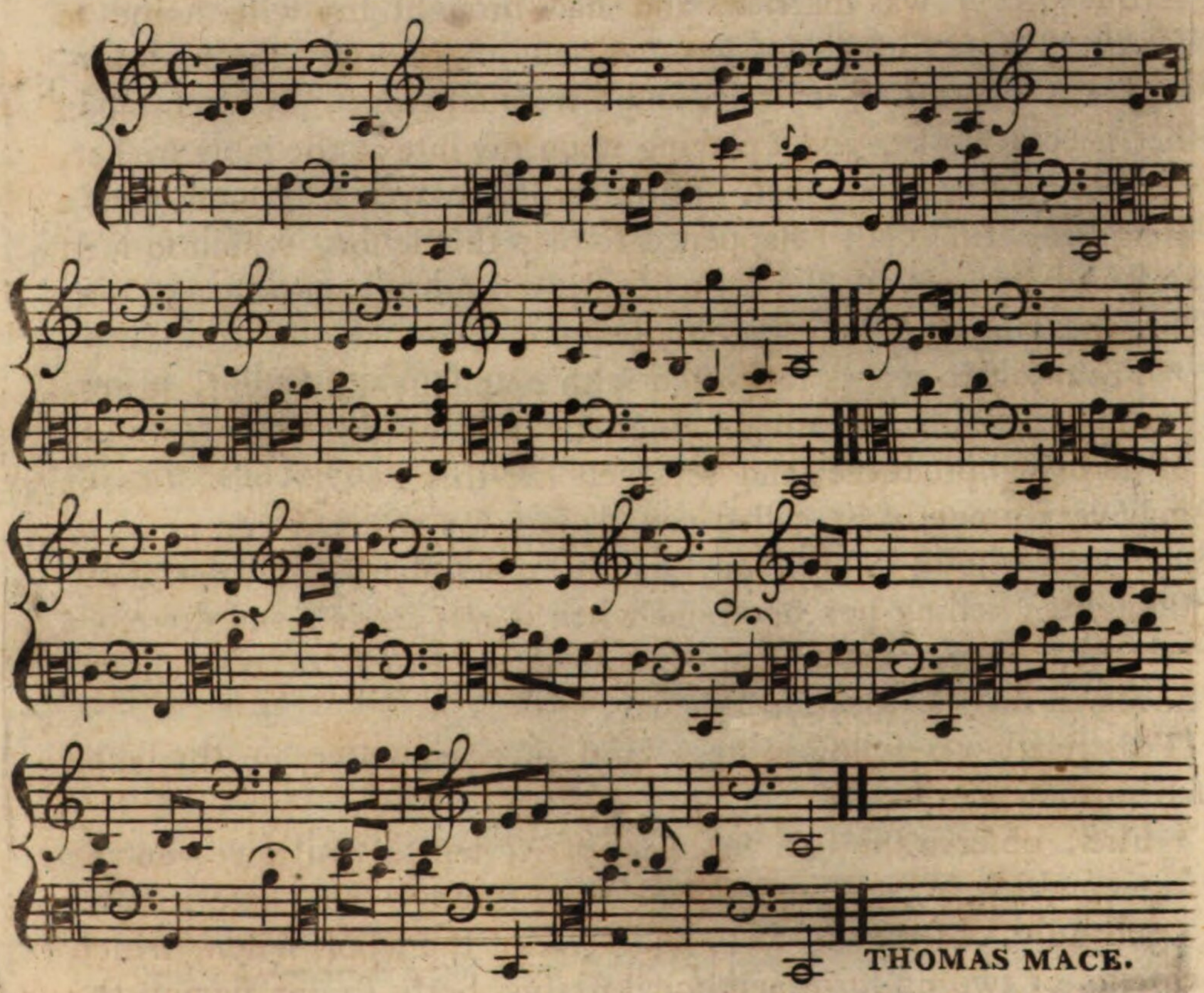
'Theſe three terms or things ought to be conſidered in all com- 'poſitions and performances of this nature, viz. ayres or the like.

'The fugue is lively, ayrey, neat, curious, and ſweet like my 'miſtreſs.'

'The form is uniform, comely, ſubſtantial, grave, and lovely like 'my miſtreſs.

'The humour is ſingularly ſpruce, amiable, pleaſant, obliging, and 'innocent like my miſtreſs.'

He afterwards compoſed a ſecond part of this leſſon, ſo contrived, as to be, as he calls it, a Conſort-leſſon to the former, to be played upon another equal lute, or as a lone leſſon.



THOMAS MACE.

Touching

Touching the performance of which, he gives a direction, purporting that when the ſecond part is played with the firſt, the performer is to reſt the two laſt notes of the fourth bar, and the three firſt notes of the fifth.

The remainder of the ſecond part conſiſts of directions for the compoſition of leſſons for the lute, as namely, Preludes, Fancies, and Voluntaries, Pavans, Almains, Galliards, Corantos, Sarabands, Tattle de Moys *, Chacones, Toys or Jigs, Common tunes, and Grounds, with examples of each; and concludes with a compariſon between two tunings of the lute, the one called by him the flat tuning, and the other the new tuning, though he ſays it was in his time at leaſt forty years old: the latter of theſe he endeavours by a variety of examples to prove is the beſt, and concludes his argument with this aſſertion, 'the flat tuning is a moſt perfect, full, plump, briſk, noble, heroick tuning; free and copious, fit, aptly and liberally to expreſs any thing in any of the 7 keys; but that new tuning is far ſhort of theſe accommodations, and is obviouſly ſubject to ſeveral inconveniences.'

The third part treats of the viol, and of muſic in general; and here he takes occaſion to lament the abuſe of muſic in the diſproportionate numbers of baſs and treble inſtruments in the concerts of his time, in which he ſays it was not unuſual to have but one ſmall weak ſounding baſs-viol, and two or three violins, ſcolding violins, as he calls them; nay he ſays that he has frequently heard twenty or more violins at a ſumptuous meeting, and ſcarce half ſo many baſſes, which latter he ſays ſhould in reaſon be the greater number.

Of the concerts which he had been accuſtomed to hear in his youth, and before the violin became a concert inſtrument, he never ſpeaks but in ſuch terms of rapture, as ſhew him to have been thoroughly ſuſceptible of the charms of muſic. The following is his deſcription of them, and refers to about the beginning of the laſt century.

'In my younger time we had muſick moſt excellently choice and moſt eminently rare, both for its excellency in compoſition, rare

* This is the name of an air invented by himſelf, much like a Saraband, but having, as he expreſſes it, more of conceit in it, and ſpeaking in a manner thoſe very words.

† Theſe tunes he ſays are ſuch as the boys and common people ſing about the ſtreets, many whereof were then, as the common ſong tunes have ſince been, moſt excellent.

'fancy,

'fancy, and ſprightly ayre; as alſo for its proper and fit perform-
'ances; even ſuch, as if your young tender ears and fantaſies, were
'but truly tinctured therewith, and eſpecially if it poſſibly could but
'be cry'd up for the mode or new faſhion, you would embrace for
'ſome divine thing.

'And leſt it ſhould be quite forgot, for want of ſober times, I will
'ſet down, as a remembrancer and well-wiſher to poſterity, and an
'honourer of the memory of thoſe moſt eminent worthy maſters and
'authors, who ſome of them being now deceaſed, yet ſome living;
'the manner of ſuch muſick as I make mention of, as alſo the na-
'ture of it.

'We had for our grave muſick Fancies of 3, 4, 5, and 6 parts
'to the organs, interpoſed, now and then, with ſome Pavins, All-
'maines, ſolemn and ſweet delightful ayres, all which were, as it
'were, ſo many pathetical ſtories, rhetorical and ſublime diſcourſes,
'ſubtil and acute argumentations, ſo ſuitable and agreeing to the in-
'ward, ſecret, and intellectual faculties of the ſoul and mind, that
'to ſet them forth according to their true praiſe, there are no words
'ſufficient in language; yet what I can beſt ſpeak of them ſhall be
'only to ſay, that they have been to myſelf, and many others, as di-
'vine raptures, powerfully captivating all our unruly faculties and af-
'fections, for the time, and diſpoſing us to ſolidity, gravity, and a
'good temper, making us capable of heavenly and divine influences.

''Tis great pity few believe thus much; but far greater that ſo
'few know it.

'The authors of ſuch like compoſitions have been divers famous
'Engliſhmen and Italians, ſome of which for their very great emi-
'nency and worth in that particular faculty, I will here name, viz.
'Mr. Alfonſo Feraboſco, Mr. John Ward, Mr. Lupo, Mr. White,
'Mr. Richard Deering, Mr. William Lawes, Mr. John Jenkins,
'Mr. Chriſtopher Simpſon, Mr. Coperario, and one Monteverde, a
'famous Italian author; beſides divers and very many others, who in
'their late time were all ſubſtantial, able, and profound compoſing
'maſters in this art, and have left their works behind them, as fit
'monuments and patterns for ſober and wiſe poſterity, worthy to be
'imitated and practiced: 'tis great pity they are ſo ſoon forgot, and
'neglected, as I perceive they are amongſt many.

'And

'And theſe things were performed upon ſo many equal and truly-
'fiz'd viols; and ſo exactly ſtrung, tuned, and played upon, as no
'one part was any impediment to the other; but ſtill, as the com-
'poſition required, by intervals, each part amplified and heightned
'the other, the organ evenly, ſoftly, and ſweetly according to all.

'We had, beyond all this, a cuſtom at our meetings, that common-
'ly after ſuch inſtrumental muſick was over, we did conclude all
'with ſome vocal muſick, to the organ, or, for want of that to the
'Theorboe.

'The beſt which we did ever eſteem, were thoſe things which
'were moſt ſolemn and divine, ſome of which I will, for their emi-
'nency name, viz. Mr. Deering's Gloria Patri, and other of his Latin
'ſongs, now lately collected and printed by Mr. Playford, a very
'laudable and thank-worthy work, beſides many other of the like
'nature, Latin and Engliſh, by moſt of the above named authors and
'others, wonderfully rare, ſublime, and divine beyond all expreſſion.

'But when we would be moſt ayrey, jocond, lively, and ſpruce,
'then we had choice and ſingular conſorts, either for 2, 3, or 4 parts,
'but not to the organ, as many, now a days, improperly and unadvi-
'ſedly perform ſuch like conſorts with, but to the harpſicon; yet
'more properly, and much better to the pedal, an inſtrument of a
'late invention, contrived, as I have been inform'd, by one Mr. John
'Hayward of London, a moſt excellent kind of inſtrument for a con-
'ſort, and far beyond all harpſicons or organs that I yet ever heard
'of, I mean either for conſort or ſingle uſe; but the organ far be-
'yond it for thoſe other performances before mentioned.'

Of the Pedal above-mentioned he gives a brief deſcription, which ſeems to indicate that it was a kind of harpſichord with ſtops to be governed by the feet. He ſays that the pedal was not commonly uſed or known, becauſe few could make of them well, and fewer would go to the price of them, twenty pounds being the ordinary price of one, but that the great patron of muſic in his time, Sir Robert Bolles, whom in the univerſity he had the happineſs to initiate in the high art of muſic, had two of them, the one at thirty pound, and the other at fifty pound.

He then proceeds to give directions for procuring and maintaining the beſt muſic imaginable, and exhibits firſt the plan of a muſic-

room

room contrived by himſelf for concerts, with galleries for auditors, capable of holding two hundred perſons. Among the inſtruments proper for a great concert to be performed in this room, he recommends a table-organ, as being far more reaſonable and proper than an upright organ. He ſays that two table-organs were in being at the time when he wrote his book, that they were of his own contrivance, and were for his own uſe, as to the maintaining of public concerts, &c. and that he did deſign to erect ſuch a muſic-room as he has deſcribed, but that it pleaſed God to diſappoint and diſcourage him, chiefly by the loſs of his hearing, and the conſequent emptineſs of his purſe; but concludes his account with an advertiſement, that although it had been his unhappineſs to be compelled to part with theſe inſtruments, yet that one of them was then to be ſold, and that if any perſon would ſend to him about it, he would find it a very, very, jewel. He next recommends as the propereſt inſtruments for a concert, a cheſt of viols, a deſcription whereof, as the term is at this day ſcarcely underſtood, is here given in his own words:

'Your beſt proviſion and moſt compleat will be a good cheſt of 'viols, ſix in number, viz. two baſſes, two tenors, and two trebles, 'all truly and proportionably ſuited.

'Of ſuch there are no better in the world than thoſe of Aldred, 'Jay, Smith, yet the higheſt in eſteem are Bolles and Roſs; one baſs 'of Bolles I have known valued at 100l. Theſe were old, but we 'have now very excellent good workmen, who no doubt can work 'as well as thoſe, if they be ſo well paid for their work as they were; 'yet we chiefly value old inſtruments before new; for by experience 'they are found to be far the beſt. * * * * * * But if you cannot 'procure an intire cheſt of viols, ſuitable, &c. endeavour to pick up 'here or there ſo many excellent good odd ones, as near ſuiting you 'as you can, every way, viz. both for ſhape, wood, colour, &c. but 'eſpecially for ſize.

'And to be exact in that, take this certain rule, viz. let your baſs 'be large: Then your trebles muſt be juſt as ſhort again in the 'ſtring, viz. from bridge to nut, as are your baſſes, becauſe they ſtand 'eight notes higher than the baſſes, therefore as ſhort again; for the 'middle of every ſtring is an eighth. The tenors in the ſtring juſt ſo 'long as from the bridge to F fret, becauſe they ſtand a fourth higher 'than your baſſes, therefore ſo long.

'Let this ſuffice to put you into a compleat order for viols either 'way; only note, that the beſt place for the bridge is to ſtand juſt 'in the three quarter dividing of the open cuts below, though moſt, 'moſt erroneouſly ſuffer them much to ſtand too high, which is a 'fault.

'After all this you may add to your preſs a pair of violins, to be 'in readineſs for any extraordinary jolly or jocund conſort occaſion; 'but never uſe them but with this proviſo, viz. be ſure you make an 'equal proviſion for them, by the addition and ſtrength of baſſes, ſo 'that they may not out-cry the reſt of the muſick, the baſſes eſpe-'cially; to which end it will be requiſite you ſtore your preſs with a 'pair of luſty, full-ſized Theorboes, always to ſtrike in with your 'conſorts or vocal muſick, to which that inſtrument is moſt natural-'ly proper.

'And now to make your ſtore more amply compleat, add to theſe 'three full-ſized Lyra-viols, there being moſt admirable things made, 'by our very beſt maſters for that ſort of muſick, both conſort-wiſe, 'and peculiarly for two and three Lyroes.

'Let them be luſty, ſmart-ſpeaking viols; becauſe that in conſort 'they often retort againſt the treble, imitating, and often ſtanding 'inſtead of that part, viz. a ſecond treble.

'They will ſerve likewiſe for Diviſion-viols very properly.

'And being thus ſtored, you have a ready entertainment for the 'greateſt prince in the world.'

He next proceeds to give directions for the practice of the viol, together with a few leſſons by way of example; and concludes with a chapter on muſic in general, but which contains nothing more than ſome reflections of the author on the myſteries of muſic, which he ſays have a tendency to ſtrengthen faith, and are a ſecurity againſt the ſin of atheiſm.

Mace does not appear to have held any conſiderable rank among muſicians, nor is he celebrated either as a compoſer or practitioner on the lute; nevertheleſs his book is a proof that he was an excellent judge of the inſtrument, and contains ſuch a variety of directions for the ordering and management thereof, as alſo for the performance on it, as renders it a work of great utility. In it are many curious obſervations reſpecting the choice of ſtringed inſtruments; the various kinds of wood of which they are made; the method of preſerv-

ing

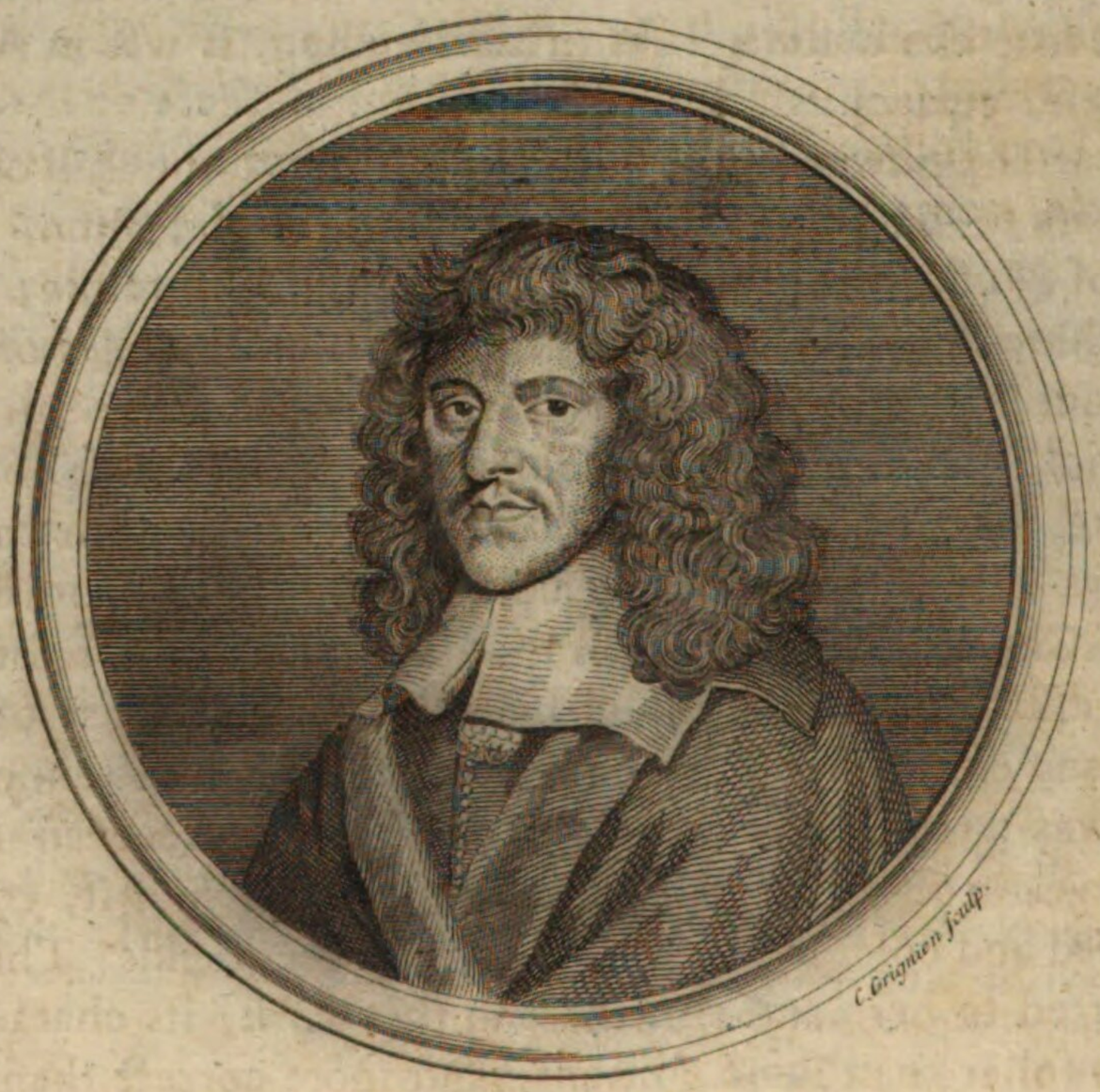
ing them, and the preference due to the ſeveral kinds of ſtrings imported hither from Rome, Venice, Piſtoja, Lyons, and other places. In another view of it his work muſt be deemed a great curioſity, as containing in it a full and accurate deſcription of that kind of notation called the Tablature, of the truth and accuracy whereof proof has been made by perſons ignorant of the lute, in the tranſlation of ſome of his leſſons into the characters of muſical notation. The ſingularity of his ſtyle, remarkable for a profuſion of epithets and words of his own invention, and tautology without end, is apt to diſguſt ſuch as attend leſs to the matter than the manner of his book; but on others it has a different effect, as it exhibits, without the leaſt reſerve, all the particulars of the author's character *, which the reader will eaſily diſcern was not leſs amiable than ſingular.

The engraving above given of Mace is taken from one of Faithorne, prefixed to his book, the inſcription under which, beſpeaks him to have been ſixty-three years of age in 1676. How long he lived afterwards is not known. It ſeems that he had children, for in his book he ſpeaks of his youngeſt ſon named John, who, with ſcarce any aſſiſtance from his father, had attained to great proficiency on the lute by reading his book †.

* The moſt remarkable of theſe are that affected preciſion with which he conſtantly delivers himſelf, and his eager deſire to communicate to others, even to the moſt hidden ſecrets, all the knowledge he was poſſeſſed of. In the relation he gives of the occaſion of compoſing that leſſon of his called Mrs. Mace, and the tenderneſs and affection with which he ſpeaks of her who had been his wife more than forty years, who does not ſee the portrait of a virtuous and kind-hearted man? To which we may add, that the book throughout breathes a ſpirit of devotion; and, agreeable to his ſentiments of muſic, is a kind of proof that his temper was improved by the exerciſe of his profeſſion.

† Page 45. To this inſtance of the efficacy of his book in teaching the practice of the lute, it may here be added, that the late Mr. John Immyns, luteniſt to the chapel royal, had the like experience of it. This perſon, who had practiſed on ſundry inſtruments for many years, and was able to ſing his part at ſight, at the age of forty took to the lute, and by the help of Mace's book alone, became enabled to play thorough-baſs, and alſo eaſy leſſons on it, and by practice had rendered the tablature as familiar to him as the notes of the ſcale.

CHAP. V.



JOHANNIS PLAYFORD EFFIGIES.

JOHN PLAYFORD, born in the year 1613, was a ſtationer and a ſeller of muſical inſtruments, muſic-books, and muſic-paper. What his education had been is not known, but that he had attained to a conſiderable proficiency in the practice of muſic and muſical compoſition is certain. In the Aſhmolean Manuſcript it is ſaid he was clerk

of

of the church belonging to the Temple, and that he dwelt near the Inner Temple gate. This latter aſſertion is erroneous in two reſpects, for in the firſt place many of the title-pages of books publiſhed by him deſcribe his ſhop as ſituated in the Temple near the church-door; and it may be thence conjectured that it was at the foot of the ſteps, either on the right hand or on the left, deſcending from the Inner Temple-lane to the cloiſters. As to his dwelling, it was in Arundel-ſtreet in the Strand.

In the year 1655 he publiſhed an introduction to the ſkill of muſic, which appears to be extracted from Morley's Introduction, Butler's Principles of Muſic, and other books on the ſubject of muſic; it is divided into three books, the firſt containing the principles of muſic, with directions for ſinging; the ſecond, inſtructions for the baſs, treble, and tenor viol, and alſo for the treble violin, with leſſons for each; and the third the art of deſcant, or compoſing of muſic in parts.

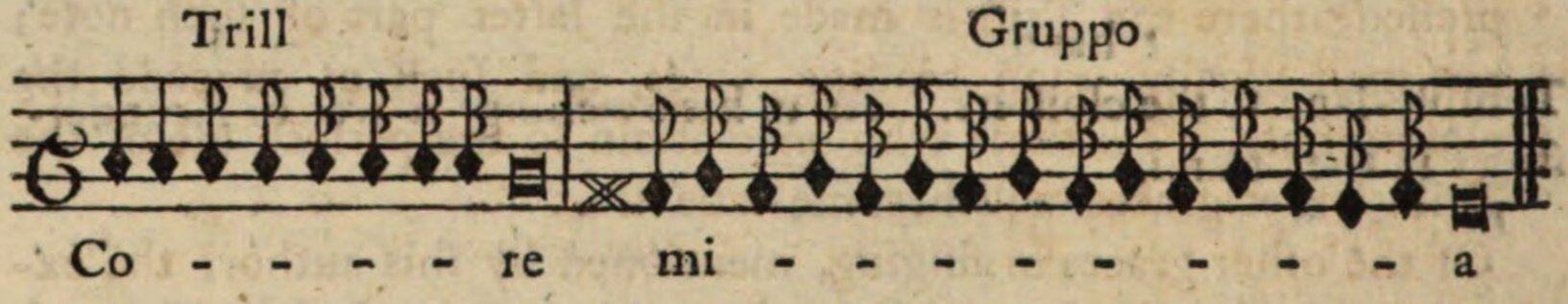
Wood ſays that in the drawing up of this book Playford had the aſſiſtance of Charles Pidgeon of Grays-Inn; and that Dr. Benjamin Rogers alſo aſſiſted him in many of his vocal compoſitions, of which there are many extant. Be this as it may, the Introduction of Playford, as it was written in a plain and eaſy ſtyle, ſucceeded ſo well, that in the year 1683 was publiſhed a tenth edition of it, conſiderably improved and enlarged by the author and his friends. This is the edition referred to here and elſewhere in this work, its character being that it is fuller than ſome editions, and more correct than any.

The explanation given by this author of the ſcale of muſic, and of the ſeveral kinds of time, are no other than are to be found in moſt books on the ſubject; but what he ſays of the graces proper in ſinging is entire new matter, and is taken from a tract with this title: 'A brief diſcourſe of the Italian manner of ſinging, wherein is ſet 'down the uſe of thoſe graces in ſinging, as the Trill and Gruppo, 'uſed in Italy, and now in England; written ſome years ſince by an 'Engliſh gentleman who had lived long in Italy, and, being return-'ed, taught the ſame here *.'

* Who was the author of this diſcourſe is not known. He ſays of himſelf that he had been taught that noble manner of ſinging which he profeſſes to teach others, by the famous Scipione del Palla in Italy; and that he had heard the ſame frequently practiſed there by the moſt famous ſingers, men and women. He ſpeaks alſo of airs of his compoſition, which, as alſo this diſcourſe, were by him intended for publication. Playford, in his Introduction, edit. 1666, ſays that the publication of it by the author was prevented by his death, but that the manuſcript fortunately coming to his hands, he was by ſome of the moſt eminent maſters encouraged to print it.

Of

Of the graces here treated on, the Trill, or plain ſhake, and the Gruppo are the chief: the firſt is defined to be a ſhake upon one note only, in the making whereof the ſcholar is directed to ſing the firſt of theſe examples,



beginning with the firſt crotchet, and beating every note with the throat upon the vowel o to the laſt breath. The Gruppo as defined by this author, appears to be no other than the ſhake now practiſed, and which conſiſts in the alternate prolation of two tones in juxta poſition to each other, with a cloſe on the note immediately beneath the lower of them. The ſecond of the above examples is intended to explain it. The firſt of theſe graces, called the Trill, or plain ſhake, is farther deſcribed in the following note of Playford relating to it.

'Our author having briefly ſet forth this chief or moſt uſual grace 'in ſinging called the Trill, which, as he ſaith very right, is by a 'beating in the throat on the vowel o; ſome obſerve that it is rather 'the ſhaking of the Uvula or palate on the throat in one ſound upon 'a note: for the attaining of this the moſt ſure and ready way is by 'imitation of thoſe who are perfect in the ſame; yet I have heard of 'ſome that have attained it after this manner, in ſinging a plain-ſong 'of ſix notes up and ſix down, they have in the midſt of every note 'beat or ſhaked with their finger upon their throat, which by often 'practice came to do the ſame notes exactly without. It was alſo 'my chance to be in company with ſome gentlemen at a muſical 'practice, which ſung their parts very well, and uſed this grace, 'called the Trill, very exactly. I deſired to know their tutor, they 'told me I was their tutor, for they never had any other but this 'my Introduction. That, I anſwered, could direct them but in the 'theory, they muſt needs have a better help in the practice, eſpe-'cially in attaining to ſing the Trill ſo well. One of them made this 'reply, which made me ſmile; I uſed, ſaid he, at my firſt learning 'the Trill to imitate the breaking of a ſound in the throat, which

'men

'men uſe when they lure their hawks, as he-he-he-he, which he 'uſed ſlow at firſt, and after more ſwift on ſeveral notes, higher and 'lower in ſound, till he became perfect therein.

'The Trill being the moſt uſual grace, is uſually made in cloſes 'or cadences, and when on a long note exclamation or paſſion is ex-'preſſed, there the Trill is made in the latter part of ſuch note; 'but moſt uſually upon binding notes, and ſuch as precede the 'cloſing note. To thoſe who once attain to the perfect uſe of the 'Trill, other graces will become eaſie *.'

Of the other graces in ſinging, mentioned by this author, the exclamation is the chief, and which is nothing more than an increaſe of the voice to ſome degree of loudneſs at the extremity of an aſcending paſſage.

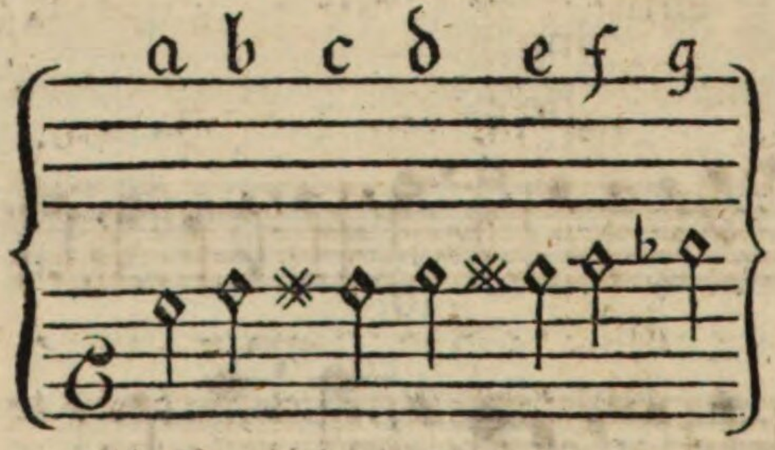
After ſundry examples of ſhort ſongs for the practice of learners, and a few of the moſt common pſalm tunes, follows the order of performing the divine ſervice in cathedrals and collegiate chapels, taken from Edward Low's treatiſe on that ſubject, of which an account has already been given. The ſecond book conſiſts of an introduction to the playing on the baſs viol or viol da gamba, as alſo on the other inſtruments of that ſpecies, namely, the treble and tenor viol; this is followed by a like introduction to the treble violin, including the tuning of the tenor and baſs violin. What the author has ſaid reſpecting the firſt of theſe two claſſes of inſtruments has been given in a preceding page, and the following extracts from his book

* Notwithſtanding all that is above ſaid of it, the trill muſt appear to be ſomewhat very different from a grace or ornament in ſinging; nay, that the practice of it approaches to a defect; for it is nothing leſs than an intermitted prolation of a ſingle tone. As to the Gruppo or ſhake, properly ſo called, it is the chief grace, as well in inſtrumental as vocal performance; nevertheleſs it is not once mentioned by Morley or Butler, or any of the old Engliſh writers on muſic, and ſeems to have been unknown among us at the time when Playford wrote; which is much to be wondered at, ſeeing that it had been practiſed in Italy long before, as appears by Doni's treatiſe De Præſtantia Muſicæ veteris, page 59, where Philoponus, one of the interlocutors, ſpeaking of the graces and elegancies of modern muſic, makes uſe of theſe words: 'Hinc frequentes argutiſſimorum ac 'prædulcium meliſmatum uſurpationes; & Compiſmorum in clauſulis jucundiſſimus uſus.' The directions above given point out very properly where the trill may be uſed, but they were little heeded in England till the practice of the opera ſingers had taught us the true uſe of it. Thoſe who can recollect Mr. Philip Hart, organiſt of the church of St. Mary Underſhaft, and Mr. Bernard Gates, maſter of the children of the chapel royal, muſt have remarked in the playing of one and the ſinging of the other, ſuch a frequent iteration of the ſhake, as deſtroyed the melody: and that even the laſt ſet of boys educated by the latter, ſung in the manner their great grandfathers muſt be ſuppoſed to have done.

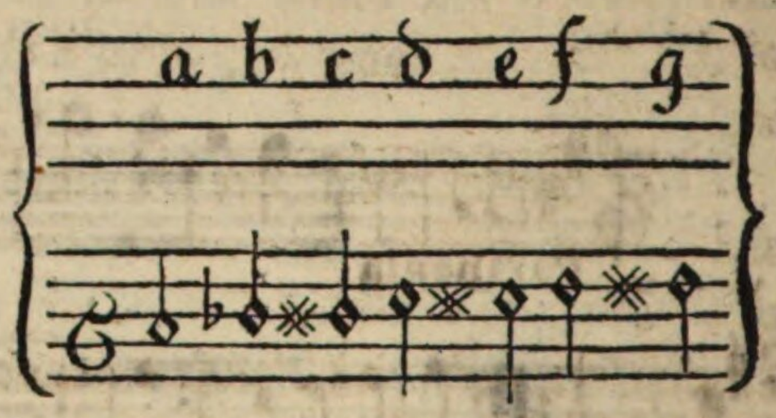
will ſhew the ſyſtem of the latter, as alſo the manner of teaching the violin in the author's time.

It has already been related that the notation by the tablature had been transferred from the lute to the viol. This method had been found ſo eaſy and convenient for thoſe who were content to be ſmall proficients, that it was applied alſo to the violin, and may be underſtood by the following ſcale and example of a tune called Parthenia ſet in that manner.

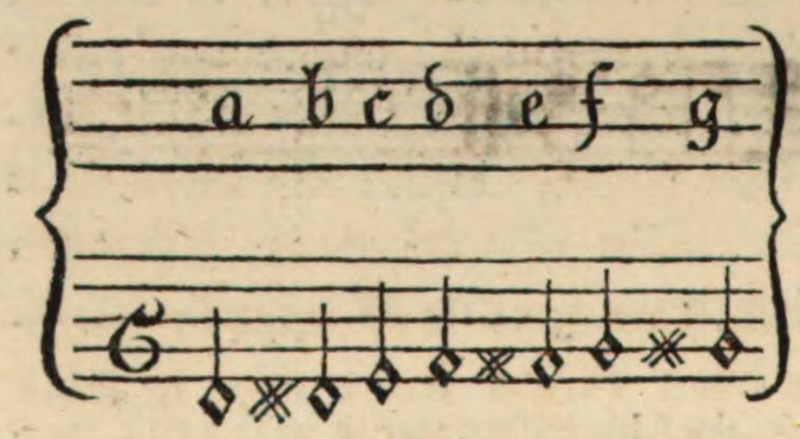
The Firſt or Treble.



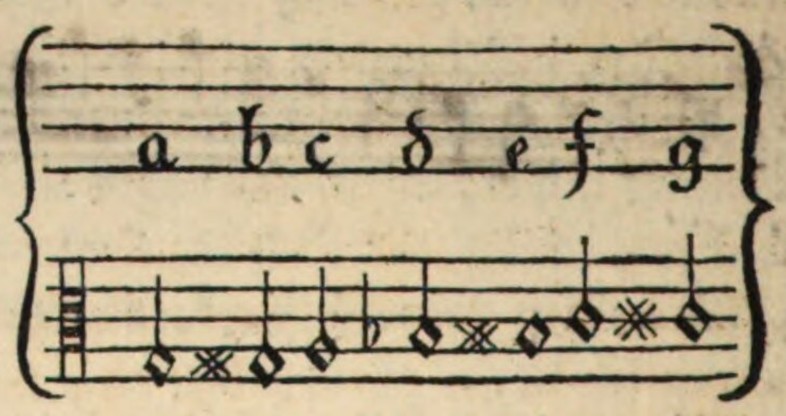
The Second or ſmall Mean.

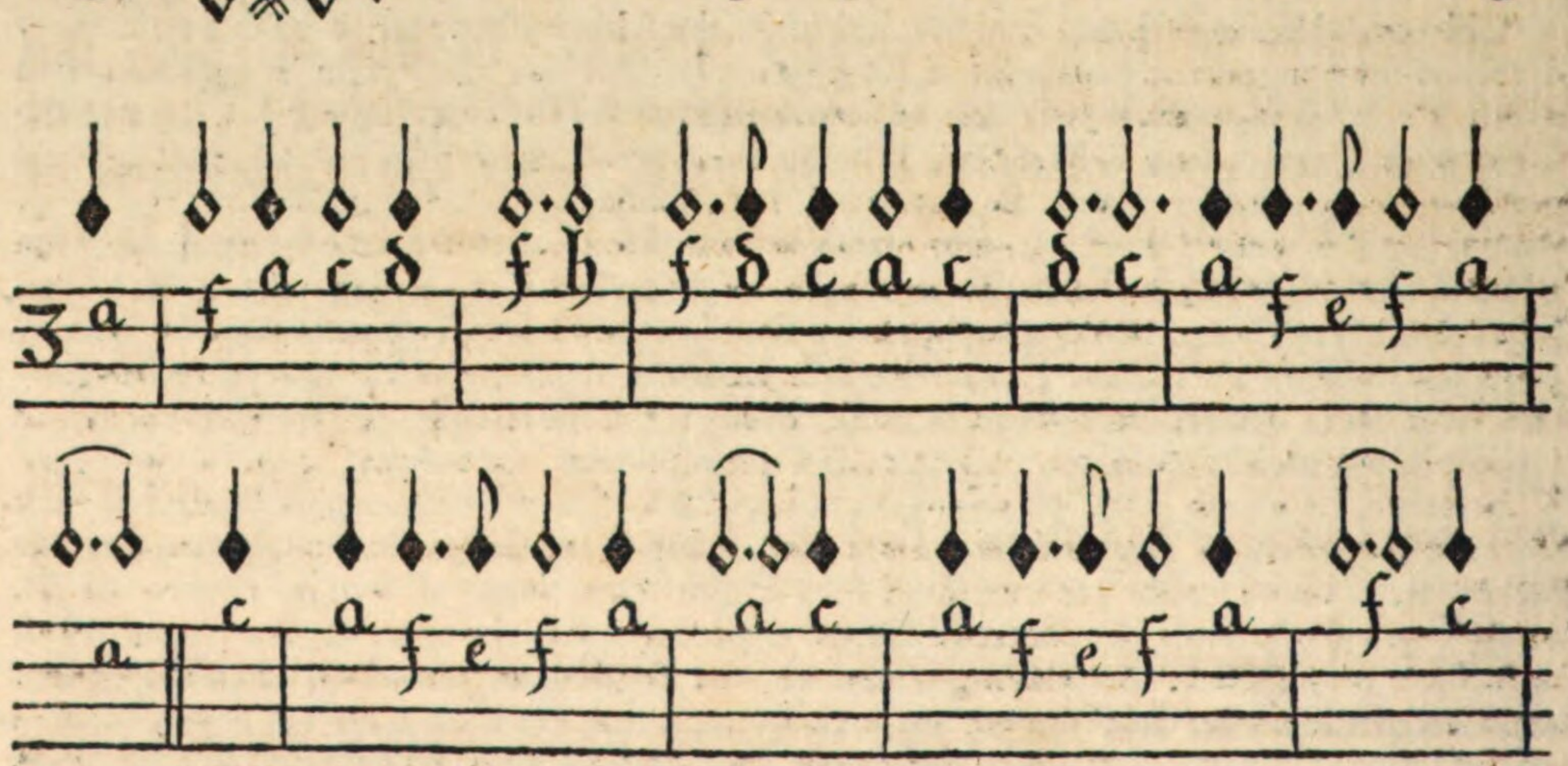


The Third or great Mean.

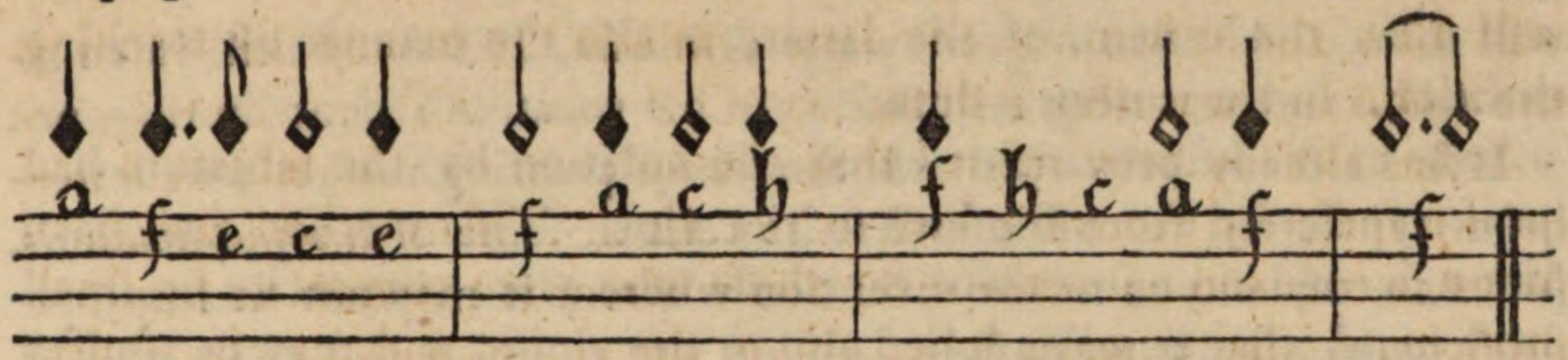


The fourth String or Baſs.

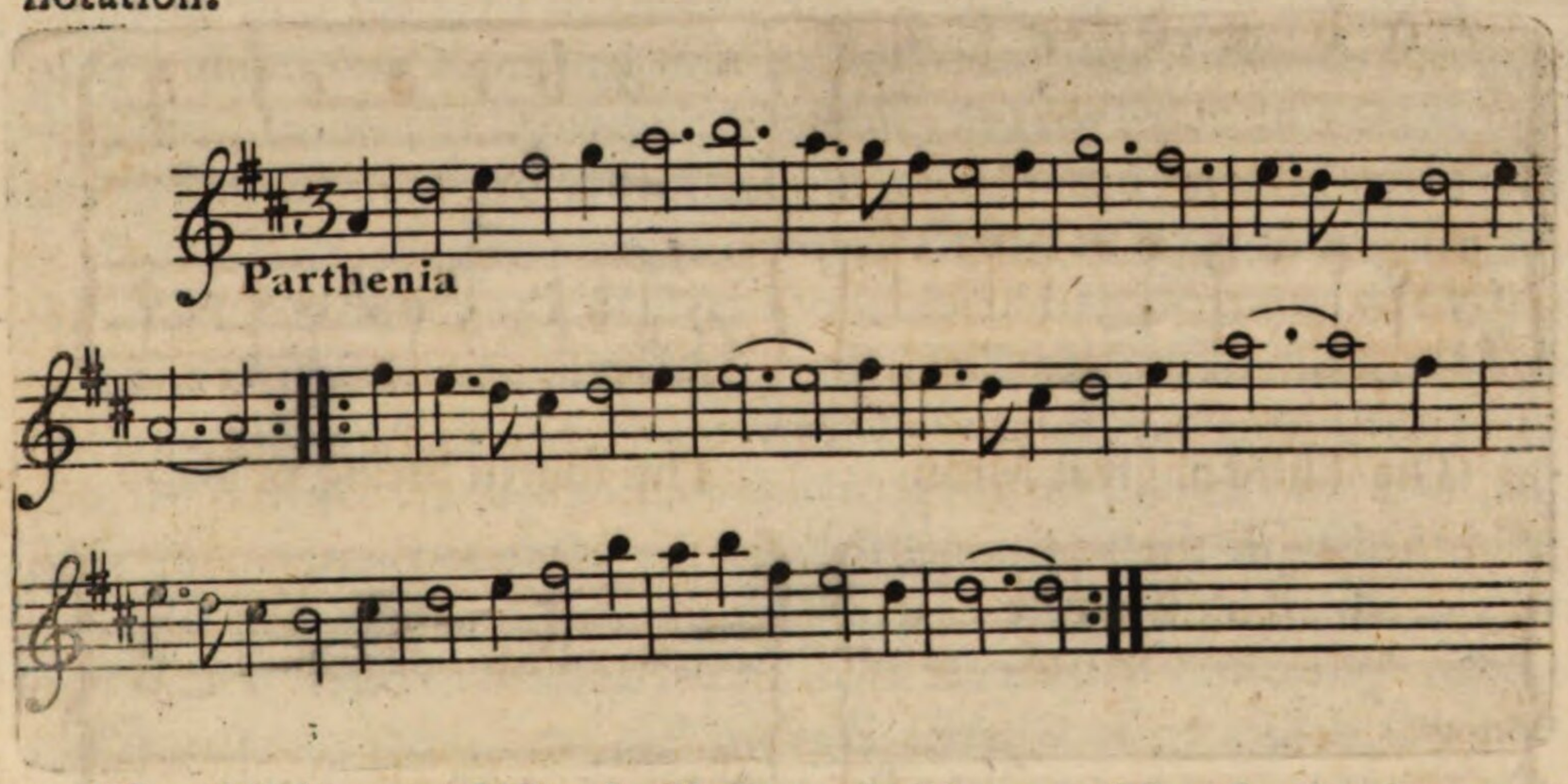




Which



Which tune, according to the rule before given, reſpecting the lute and the viol, viz. that if a crotchet be over any letter, the following letters are to be crotchets alſo till the note be changed, and the like of other notes, is thus to be rendered in the characters of muſical notation.



The third part of Playford's Introduction conſiſts of rules for compoſing muſic in parts; but this has been varied from time to time in the ſeveral editions, as occaſion offered. In that of 1660, the third part conſiſted ſolely of Dr. Campion's tract entitled 'The art of 'Deſcant, or compoſing muſic in parts, with the annotations of 'Chriſtopher Simpſon;' but in that of 1683 Campion's tract is rejected, and inſtead thereof we have 'A brief Introduction to the art 'of Deſcant, or compoſing muſick in parts,' without the name of the author, and probably written by Playford himſelf. In the ſubſequent editions, particularly that of 1713, this is continued, but with very conſiderable additions, ſaid to have been made by Mr. Henry Purcell.

Playford appears to have poſſeſſed the friendſhip of moſt of the eminent muſicians of his time, and in conſequence thereof was the publiſher of a very great number of muſic books between the years 1650

and 1685. He was a good judge of muſic, had ſome ſkill in compoſition, and was very induſtrious in his vocation; contributing not a little to the improvement of the art of printing muſic from letter-preſs types, by the uſe of what he calls in ſome of his publications, the new tied-note; of the invention whereof it may not be improper here to take ſome notice *.

The muſical characters formerly in uſe in this kingdom were wrought from metal types: the notes were diſtinct from each other, and the quavers and ſemi-quavers were ſignified by ſingle and double tails, without any mark of colligation or connection whatever. In the Melotheſia of Matthew Lock, publiſhed by John Carr in 1673, the quaver and ſemi-quaver are joined by ſingle and double tails. But it is to be noted that the muſic in that work is printed from copper-plates; from hence it is ſuppoſed Playford took the hint, and transferred the practice to letter-preſs types.

Of the numerous publications of Playford, the collection of Catches by John Hilton, entitled Catch that Catch can, printed in 1652, ſeems to be the firſt. Playford was then clerk of the Temple church, and the book was ſold at his ſhop near the church-door. In 1667 it was publiſhed with the additional title of the Muſical Companion, with very conſiderable additions; and a ſecond part, containing Dialogues, Glees, Ayres, and Ballads for two, three, and four voices. This edition was dedicated to Charles Pigeon, Eſq. and other members of a muſic ſociety and meeting in the Old Jewry, London. Before it are recommendatory verſes in Latin and Engliſh, by the ſaid Pigeon, who appears to have been a member of the ſociety of Grays-Inn.

* In vol. III. pag. 56, of this work it is remarked that the firſt muſical types uſed in this country appear in Higden's Polychronicon, printed by Wynkyn de Word, in the year 1495: and their introduction being thus aſcertained, it may be thought neceſſary to continue the hiſtory of muſic printing, at leaſt in this country, down to that period to which we have brought the hiſtory of the ſcience itſelf: and here it is to be noted that after Wynkyn de Word, Graſton appears to have uſed muſical types, and after him old John Day of Alderſgate; but in queen Elizabeth's reign letters patent were obtained by Tallis and Bird, granting to them and their aſſigns the ſole privilege of printing muſic: neither Tallis nor Bird were printers in fact, but they employed to print their Cantiones, in 1575, Thomas Vautrollier of Black Friars, and after him Thomas Eaſt, Eſt, or Eſte, who about the year 1600 changed his ſurname to Snodham.

In the year 1598 a patent, with ampler powers than were contained in the former, was granted to Thomas Morley, author of the Introduction; after the expiration of which it ſeems the buſineſs of muſic printing lay under no reſtraints, but was exerciſed by the printers in common, that is to ſay, by John Windet, William Barley, William Godbid, and many others, for various bookſellers and publiſhers till the time of the reſtoration, ſoon after which the ſellers of muſical inſtruments took to the buſineſs of ſelling muſic books alſo.

In

In 1673 the Muſical Companion was publiſhed with ſtill farther additions; and in 1687 a ſecond book; and after that a few additional ſheets without a title, but called the third part. The catches, rounds, and canons in this collection were compoſed by Hilton himſelf, Henry and William Lawes, Holmes, Nelham, Cranford, Ellis, Brewer, Webb, Jenkins, Dr. Child, Ives, Dr. Wilſon, Ford, Dr. Rogers, Capt. Cooke, Lock, and others, the moſt eminent muſicians of that time; and it is not too much to ſay that they are the beſt of the kind extant.

Another publication of Playford merits alſo particular notice in this place, as it explains a practice to which we at this day are ſtrangers. The book here meant is entitled Muſick's Recreation on the Viol Lyra-way, concerning which the following advertiſement is given in the preface.

'The Lero or Lyra-Viol is ſo called from the Latin word Lyra, 'which ſignifies a harp, alluding to the various tuning under the 'name of Harp-way, &c. This way of playing on the viol is but of 'late invention; an imitation of the old Engliſh lute or Bandora, 'whoſe leſſons were prickt down by certain letters of the alphabet, 'upon ſix lines or rules; which ſix lines did allude to the ſix courſe 'of ſtrings upon thoſe inſtruments, as they do now unto the ſix ſingle ſtrings upon the viol. The firſt authors of inventing and ſetting leſſons this way to the viol, were Mr. Daniel Farrant, Mr. Alphonſo Feraboſco, and Mr. John Coperario, alias Cooper, who compoſed leſſons not only to play alone, but for two or three Lyra-viols together in conſort; and ſince it hath been much improved by the excellent inventions and ſkill of famous maſters, viz. Mr. William Lawes, Dr. Colman, Mr. Jenkins, Mr. Ives, Mr. Hudſon, Mr, Withie, Mr. Bates, Mr. Lillie, Mr. Gregory, Mr. Moſſe, Mr. Wilſon, and others.'

Playford ſays the Lyra-viol has ſix ſtrings, as alſo frets or ſtops to the number of ſeven, on the neck of the inſtrument, to which are aſſigned ſeven letters of the alphabet, viz. b, c, d, e, f, g, h, the letter a anſwering to the open ſtring wherever it occurs. It ſeems that there were ſundry methods of tuning the Lyra-viol, which were ſeverally adopted by the maſters of the inſtrument, the moſt uſual whereof were thoſe termed harp-way ſharp, and harp-way flat; high harp-way ſharp, and high harp-way flat; and of theſe the book contains examples.

The

The two methods of notation for the viol and other ſtringed inſtruments by the letters and by the notes, are ſeverally diſtinguiſhed by the terms Lyra-way and Gamut-way; with this exception, that the literal notation for the lute is ever called the Tablature; concerning which, as alſo the notation by letters in general, it may be obſerved that they do not imply the leaſt degree of ſkill in the ſyſtem or ſcale of muſic, and are therefore a very inartificial practice; the ſame may be ſaid of the old method of notation for the flute and flajolet by dots, of which as a matter of curioſity an account will hereafter be given.

Playford's ſkill in muſic was not ſo great as to entitle him to the appellation of a maſter. He knew nothing of the theory of the ſcience, but was very well verſed in the practice, and underſtood the rules of compoſition well enough to write good harmony; of this he has given proofs in a great number of ſongs in two, three, and four parts, printed in the Muſical Companion, as alſo in his Pſalms and Hymns in ſolemn Muſic, in four parts, printed in folio *, and in that collection in octavo entitled the 'Whole Book of Pſalms, with the uſual 'Hymns and ſpiritual Songs, compoſed in three parts.' In the compiling of his Introduction it is apparent that he was aſſiſted by men more knowing than himſelf; for in the preface to the later editions of it, particularly that of 1666, are ſundry curious particulars relating to muſic which indicate a greater degree of learning than a man in his ſtation of life could be ſuppoſed to be poſſeſſed of. Doubtleſs the book itſelf was of great benefit to the public, as it diſſeminated the knowledge of muſic among the common people; many learned to ſing, and to play on the viol and the fiddle, in a homely way it is true, and pariſh-clerks in the country acquired a competent ſkill in pſalmody, having no other inſtructor than Playford's Introduction.

With ſuch talents as Playford was poſſeſſed of, and with a temper that diſpoſed him to communicate to others that knowledge which could not have been attained without much labour; and being beſides an honeſt and friendly man, it is not to be wondered at that he lived upon terms of friendſhip with the moſt eminent profeſſors of muſic his contemporaries, or that he ſhould have acquired, as he appears to have done, almoſt a monopoly in the publication of muſic books.

* It is worth remarking, that in the preface to this book it is ſaid that the ancient practice in the ſinging of pſalms in church was for the clerk to repeat each line; probably becauſe at the firſt introduction of the pſalms into our ſervice, great numbers of the common people were unable to read.

He

He lived to near the age of fourſcore, dying, as it is conjectured, about the year 1693. His memory is celebrated in two or three ſhort poems on his death and in an elegy by Nahum Tate, the then poet laureat.

Playford had a ſon named John, a printer of muſic, and a younger named Henry, who followed the buſineſs of his father, at firſt in the ſhop near the door of the Temple-church, but afterwards in the Temple Exchange, Fleet-ſtreet. His dwelling-houſe was that which had been his father's in Arundel-ſtreet in the Strand. The muſic books advertiſed by him were but few in number compared with thoſe publiſhed by his father. Among them were the Orpheus Britannicus, and the ten Sonatas, and the airs of Purcell. The printers employed by him were John Heptinſtall and William Pearſon; the latter greatly improved the art of printing muſic on metal types; he dwelt in Alderſgate-ſtreet, near the end of Long-lane, and was living after the year 1735.

Henry Playford publiſhed in 1701 what he called the ſecond book of the 'Pleaſant muſical Companion, being a choice collection of 'Catches for three and four Voices; publiſhed chiefly for the en-'couragement of the muſical ſocieties, which will be ſpeedily ſet up 'in all the chief cities and towns in England.' The deſign of this publication is more fully explained in the preface to the book, particularly in the following paſſage:

'And that he [the publiſher] may be beneficial to the publick in 'forwarding a commendable ſociety, as well as the ſale of his book, 'he has prevailed with his acquaintance and others in this city to en-'ter into ſeveral clubs weekly, at taverns of convenient diſtance from 'each other, having each houſe a particular maſter of muſick belong-'ing to the ſociety eſtabliſhed in it, who may inſtruct thoſe, if de-'ſir'd, who ſhall be unſkilled, in bearing a part in the ſeveral catches 'contained in this book, as well as others; and ſhall perfect thoſe 'who have already had ſome inſight in things of this nature, that 'they ſhall be capable of entertaining the ſocieties they belong to 'abroad. In order to this he has provided ſeveral articles to be 'drawn, printed, and put in handſome frames, to be put up in each 'reſpective room the ſocieties ſhall meet in, and be obſerved as ſo 'many ſtanding rules, which each reſpective ſociety is to go by; and 'he queſtions not but the ſeveral cities, towns, corporations, &c. in

'the kingdoms of Great Britain and Ireland, as well as foreign plan-
'tations, will follow the example of the well-wiſhers to vocal and
'inſtrumental muſick in this famous city, by eſtabliſhing ſuch week-
'ly meetings as may render his undertaking as generally received as it
'is uſeful. And if any body or bodies of gentlemen are willing to
'enter into or compoſe ſuch ſocieties, they may ſend to him, where
'they may be furniſhed with books and articles.'

This project was recommended in certain verſes written by Tom Brown, and dated from Mr. Steward's, at the Hole in the Wall in Baldwin's Gardens, inſcribed to his friend Mr. Playford on his book of Catches, and his ſetting up a weekly club for the encouragement of muſic and good fellowſhip. It had ſome ſucceſs in promoting the practice of catch-ſinging in and about London, and alſo at Oxford; but it does not appear that in other parts of the kingdom any ſuch muſical clubs or ſocieties were formed, as it was the drift of the propoſal to recommend.

It is conjectured that Henry Playford ſurvived his father but few years, for we meet with no publication by him after the year 1710, about which time Mr. John Young was become a man of note in the buſineſs of ſelling muſical inſtruments and muſic books. The ſhop of this perſon was at the corner of London-Houſe-yard in St. Paul's church-yard, and was much frequented by the choir-men of St. Paul's. Edward Ward, in his London Spy, ſays that there was perpetual fiddling in it to draw in cuſtomers, and that the door uſed to be crowded with hearers; this Mr. John Young was the father of a muſical family, and of Mr. Talbot Young, a fine performer on the violin, the founder of the Caſtle concert in Paternoſter-row, of whom there will be occaſion to ſpeak hereafter.

CHAP. VI.

THE flute appears to be an inſtrument of great antiquity in this kingdom; it is frequently mentioned by Chaucer; and it ſeems by the deſcription of it in Merſennus, that there was a ſpecies of it, which by himſelf and other foreigners was termed the Engliſh Flute, 'Fiſtula dulcis ſeu Anglica *.' The proper and moſt diſcriminating

* See before, page 129.

appella-

appellation for it is that of the Flute à bec, or beaked flute*; nevertheleſs we meet with ancient books of inſtructions for the inſtrument, wherein it is termed, but very improperly, as it is conceived, the Recorder. Milton could never mean that they were one and the ſame inſtrument, when in the ſame line he mentions

'Flutes and ſoft Recorders.'

Among bird-fanciers the word record is uſed as a verb to ſignify the firſt eſſays of a bird in ſinging†; and it is well known that Bullfinches and other birds are taught to ſing by a flajolet. Lord Bacon, in his Natural Hiſtory, Cent. III. Sect. 221, ſpeaks of Recorders and Flutes at the ſame inſtant, and ſays that the Recorder hath a leſs bore and a greater, above and below; and elſewhere, Cent. II. Sect. 187, he ſpeaks of it as having ſix holes, in which reſpect it anſwers to the Tibia minor or flajolet of Merſennus. From all which particulars it ſhould ſeem that the Flute and the Recorder were different inſtruments, and that the latter in propriety of ſpeech was no other than the flajolet.

Nevertheleſs the terms are confounded; and in a book of inſtructions and leſſons for the flute, ſo old that the notation is by dots, the inſtructions for the inſtrument are entitled directions for the Recorder.

We are now to ſpeak of the method of notation by dots, which will eaſily be underſtood by ſuch as have ever had occaſion to look into the books publiſhed for the inſtruction of learners on the flute, German flute, or hautboy, for it conſiſts ſimply of a ſtave of eight lines, anſwering to the number of holes on the inſtrument, whereon dots are placed to ſignify when the holes are to be ſtopped, the uppermoſt line anſwering to the thumb-hole; ſo that dots on all the eight lines beſpeak the note F, and dots on all the lines but the low-

* See an explanation of this term vol. II. pag. 451, in not.

† Nevertheleſs the paſtoral poets uſe it for the ſinging of birds in general, as in theſe inſtances:

Sweet Philomel, the bird,
that hath the heavenly throat,
Doth now alas! not once affoord,
recording of a noate.
N. BRETON, in ENGLAND'S HELICON.

Now birds *record* new harmonie,
And trees do whiſtle melodies;
Now every thing that nature breeds,
Doth clad itſelf in pleaſant weedes.
THO. WATSON, in the ſame collection.

eſt,

eſt, G; and ſo of the reſt: and as to the time, it was ſignified by ſuch characters as were uſed for the ſame purpoſe in the tablature for the lute. The like way of playing by dots was uſed for the flajolet, as appears by a book entitled 'The Pleaſant Companion, or new 'Leſſons and Inſtructions for the Flagelet by Thomas Greeting, 'Gent.' printed for John Playford in 1675.

The laſt publication of this kind was a book called The New Flute Maſter, printed in 1704, in which are ſundry preludes by Mr. John Baniſter, the grandſon of that Baniſter mentioned before to have been ſent to France by king Charles II. for improvement on the violin; in this the learner is furniſhed with directions for playing either Dot-way or Gamut-way, for theſe were the terms of diſtinction, and is left to his choice of either.

After what has been ſaid of the tablature, and of the notation by dots, it muſt appear that the playing at ſight after either of theſe methods, was ſcarcely practicable, and that the rejection of them both is but a conſequence of the great improvements of muſic within this laſt century.

From the account herein before given of the progreſs of muſic, it appears that through every ſtage of improvement, beſides that it was the profeſſion of perſons educated to the practice of it, it was the recreation of gentlemen: among the latter, thoſe of a more grave and ſerious turn, betook themſelves to the practice of the lute and viol da gamba *, reſorting to it as a relief from ſtudy, and as an incentive to ſober mirth. Others, leſs ſenſible of the charms of harmony and melody, looked upon muſic as a mere accompliſhment, and were content to excel only on thoſe inſtruments on which a moderate degree of proficiency might be attained with little labour and application; and theſe ſeem to have been the Flute à bec and the Flajolet: the latter of theſe was for the moſt part the amuſement of boys; it was alſo uſed for the purpoſe of teaching birds, more particularly bull-finches, to ſing eaſy tunes; for which reaſon one of the books of inſtructions for the flajolet now extant, is entitled The Bird-fancier's Delight; but the flute, eſpecially of the larger ſize, was a more ſolemn inſtrument, and was taken to by the fine gentlemen of the time,

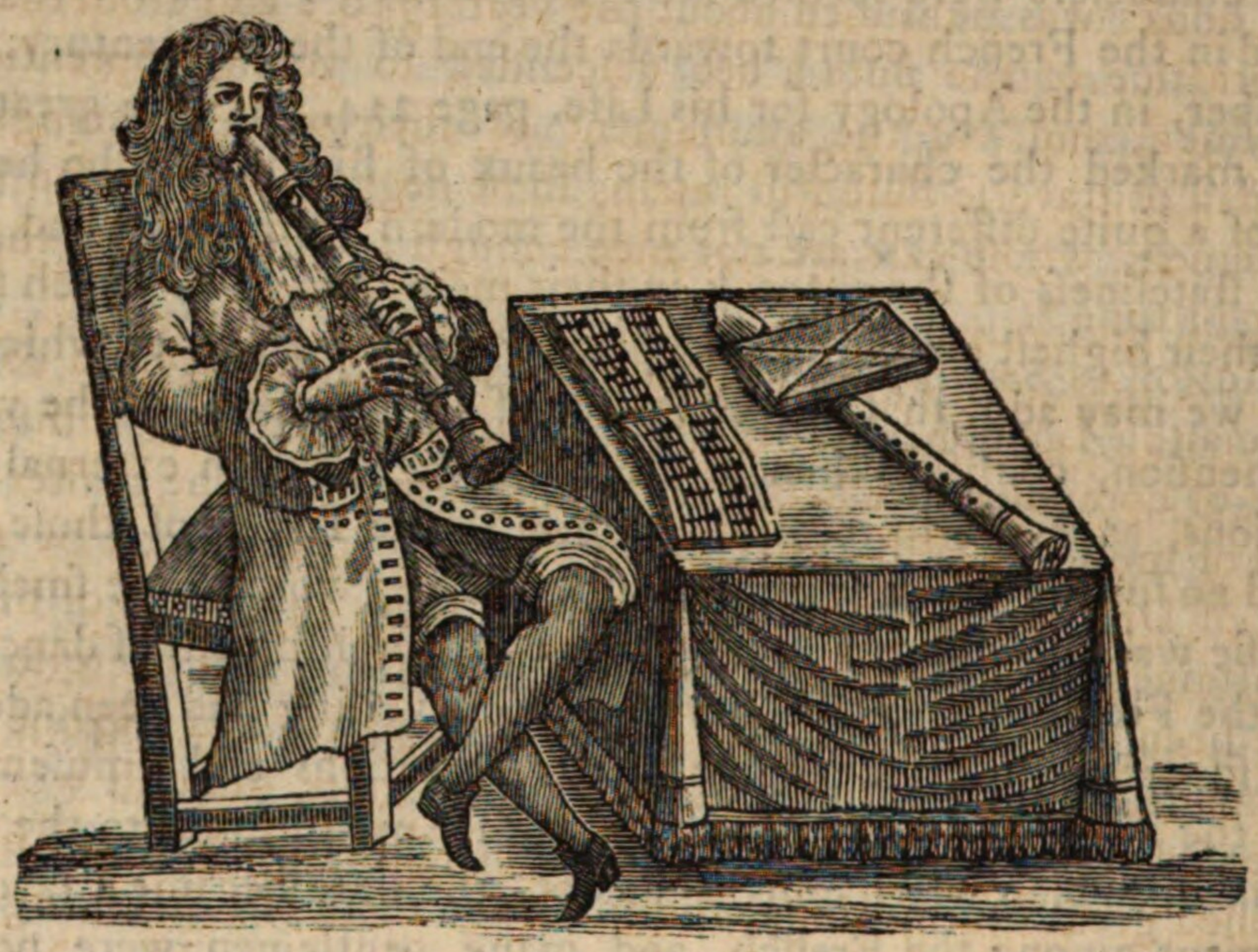
* In the will of Sir Henry Wotton, printed in his remains, is a bequeſt of his viol da gamba to one of his friends. Sir John Bolles, Sir Francis North, and Sir Roger L'Eſtrange, as above related, were excellent performers on this inſtrument.

whoſe

whoſe characters were formed after that model of good breeding exhibited in the French court towards the end of the laſt century.

Cibber, in the Apology for his Life, page 214, has with great propriety marked the character of the beaux of his time, who he ſays were of a quite different caſt from the modern ſtamp, and had more of the ſtatelineſs of the peacock in their mein than now, which ſeems to be their higheſt emulation, the pert air of a lapwing; to which remark we may add, that the character of a gentleman, in the vulgar apprehenſion, conſiſted then in the aſſemblage of ſuch external qualifications, as ſerved to recommend him to the favour of thoſe who looked no further than the mere outſide; among which ſome ſmall ſkill in muſic was thought as neceſſary as the accompliſhment of dancing.

As the French mode of behaving and converſing had been adopted here, ſo were in ſome degree their recreations and amuſements. From the time of making that preſent of Engliſh flutes to the king of France, which Merſennus ſpeaks of, the flute became a favourite inſtrument among the French, and many gentlemen were notable proficients on it; and though the inſtrument had paſſed from England to France, the general practice of it by perſons of faſhion was derived from thence to us. That the flute was formerly the inſtrument of a gentleman may be inferred from the following circumſtance: in that ſpecies of graphical repreſentation called ſtill life, we obſerve a collection of implements and utenſils thrown in diſorder on a table, exhibiting a group of various forms, contraſted with each other, at the will of the artiſt. He that ſhall carefully attend to pictures of this kind, will ſeldom fail to find a lute, and alſo a flute, frequently with a book of leſſons for one or the other inſtrument; but if this particular fails to prove that the flute was the recreation of gentlemen, what ſhall be ſaid to a portrait of one of our poets, who died above fifty years ago, drawn when he was about twenty, wherein he is repreſented in a full trimmed blue ſuit, with ſcarlet ſtockings rolled above his knees; a large white peruke, and playing on a flute near half an ell in length; or to this, which is the frontiſpiece to a book of inſtructions and leſſons for this inſtrument, publiſhed about the year 1700.



And to come nearer to our own times, it may be remembered by many now living, that a flute was the pocket companion of many who wiſhed to be thought fine gentlemen. The uſe of it was to entertain ladies, and ſuch as had a liking for no better muſic than a ſong-tune, or ſuch little airs as were then compoſed for that inſtrument; and he that could play a ſolo of Schickhard of Hamburg, or Robert Valentine of Rome, was held a complete maſter of the inſtrument. A deſcription of the mutual compliments that attended a requeſt to one of theſe accompliſhed gentlemen to perform, or a recital of the forms of entreaty or excuſe, with a relation of the apologies, the bows, the congees that paſſed upon ſuch an occaſion, might furniſh matter for a diverting ſcene in a comedy; but here it may ſuffice to ſay, that in the preſent ſtate of manners, nothing of the kind is to be found amongſt us *.

As the French had ſet us the example for the practice of the flute à bec, ſo did they for the German or traverſe flute, an inſtrument of little leſs antiquity. The Sieur Hotteterre le Romain of Paris was the firſt that publiſhed inſtructions for it; and theſe were conſiderably improved in a treatiſe entitled 'Methode pour apprendre aiſément à

* This account will not ſeem exaggerated to thoſe who remember ſuch old gentlemen as had been the ſcholars of Baniſter, Woodcock, Baſton, and other maſters of the flute.

'joüer

'joüer de la Flute traverſiere,' by Monſ. Corrette; the former of theſe books was publiſhed about the year 1710; and from that time the practice of the flute à bec deſcended to young apprentices of tradeſmen, and was the amuſement of their winter evenings; the German or traverſe flute ſtill retains ſome degree of eſtimation among gentlemen, whoſe ears are not nice enough to inform them that it is never in tune *.

NICHOLAS STAGGINS, a man bred under his father, a common muſician in London, had intereſt enough to procure himſelf the place of compoſer to Charles II. and afterwards to be maſter of the band of muſic to William III. In the year 1664, more by the favour of Dr. James, the vice-chancellor, than any deſert of his own, he attained to the degree of doctor in muſic. His exerciſe ſhould have been a vocal compoſition in five or ſix parts, and alſo one for inſtruments, but the former, as being the more difficult work, was diſpenſed with. The partiality ſhewn to this man ſeems to have occaſioned great murmurings, and to ſilence them the following advertiſement was publiſhed in the Gazette for the year 1684, No. 1945.

'Cambridge, July 6. Dr. Nicholas Staggins, who was ſome time 'ſince admitted to the degree of Dr. of muſic, being deſirous to per-'form his exerciſe upon the firſt public opportunity for the ſaid de-'gree, has quitted himſelf ſo much to the ſatisfaction of the whole 'univerſity this commencement, that by a ſolemn vote they have 'conſtituted and appointed him to be a public profeſſor of muſic 'there.'

At Cambridge is no endowment for a muſic profeſſor, ſo that the appointment here mentioned muſt have been merely honorary; however, in virtue of it Dr. Tudway ſucceeded to the title upon the death of Dr. Staggins, and it has been continued down to the preſent time.

In a collection entitled 'Choice Ayres, Songs, and Dialogues to 'ſing to the Theorbo-Lute or Baſs-Viol,' publiſhed in 1675, is a

* This is an objection that lies in common againſt all perforated pipes; the beſt that the makers of them can do is to tune them to ſome one key, as the hautboy to C, the German flute to D, and the flute à bec to F; and to effect this truly, is a matter of no ſmall difficulty. The flutes of the latter kind of the younger Staneſby approach the neareſt of any to perfection; but thoſe of Breſſan, though excellent in their tone, are all too flat in the upper octave. For theſe reaſons ſome are induced to think, notwithſtanding what we daily hear of a fine embouchure, and a brilliant finger, terms equally nonſenſical applied, as they are, to the German flute, that the utmoſt degree of proficiency on any of theſe inſtruments is ſcarcely worth the labour of attaining it.

ſong,

ſong compoſed by Dr. Staggins, to the words 'While Alexis;' and in Playford's Dancing-Maſter is a country-dance tune called Dr. Staggins's Jig; a few other ſuch compoſitions of his may poſſibly be found, but it does not appear that he ever compoſed anthems or ſervices, or indeed any works that could render him juſtly eminent in his faculty.

JOHN WALLIS, an eminent divine and mathematician, was born at Aſhford in Kent on the twenty-third day of November, 1616. From a grammar-ſchool at Felſted in Eſſex he went to Emanuel college in Cambridge, and became a fellow of Queen's college before a vacancy happened in his own. About the year 1640 he was admitted to holy orders, and, leaving the univerſity, became domeſtic chaplain to Sir Richard Darly of Yorkſhire, and the Lady Vere, the dowager of Lord Horatio Vere. In 1664 he was choſen one of the ſcribes or ſecretaries to the aſſembly of divines at Weſtminſter. Having made a conſiderable progreſs in mathematics and natural philoſophy, he was in 1649 appointed Savilian profeſſor of geometry at Oxford; upon which occaſion he entered himſelf of Exeter college, and was admitted to the degree of maſter of arts, and in 1654 to that of doctor in divinity: ſoon after which, upon the deceaſe of Dr. Gerard Langbaine, he was appointed Cuſtos Archivorum of the univerſity.

In his younger years he invented the art of decyphering, and by his great penetration and ingenuity diſcovered and eſtabliſhed thoſe principles, which have been the rule of its profeſſors ever ſince, and have entitled him to the appellation of the father of the art. His ſingular readineſs in developing the ſenſe of ſecret writing, drew upon him the ſuſpicion of having decyphered the letters of Charles I. taken at the battle of Naſeby; but he fully cleared himſelf in a letter to Dr. Fell, biſhop of Oxford, dated April 8, 1685, an extract whereof is publiſhed in the preface to Hearne's edition of Peter Langtoft's Chronicle.

Dr. Wallis was one of thoſe perſons whoſe private meetings for the improvement of philoſophy by experiments, gave occaſion to the inſtitution of the Royal Society; and after its eſtabliſhment he was a conſtant attendant, and frequent correſpondent of the ſociety, communicating from time to time his diſcoveries in various branches of natural philoſophy and the mathematics, as appears by his publications in the Philoſophical Tranſactions.

The

The learning of Dr. Wallis was not leſs deep than extenſive. A ſingular degree of acuteneſs and penetration is diſcoverable in all his writings, which are too multifarious to be here particularized; and the rather as a copious account of them is given in his life in the Biographia Britannica. Thoſe which it concerns us here to take notice of, are his edition of Ptolemy, with the appendix, entitled 'De veterum harmonia ad hodiernam comparata *;' as alſo 'Porphyrii in Harmonica Ptolemæi Commentarius, ex cod. MSS. Græce & Latine editus;' and 'Manuelis Bryennii harmonica ex Cod. MSS,' which are contained in the third and laſt volume of his works in folio, printed at Oxford in 1669. Theſe pieces of ancient harmonics, with thoſe before publiſhed by Meibomius, complete the whole of what the ancient Greek writers have left upon that ſubject.

Dr. Wallis was alſo the author of ſundry papers printed in the Philoſophical Tranſactions, particularly A Diſcourſe on the Trembling of conſonant Strings †; another on the diviſion of the monochord ‡; another on the imperfection of the organ ‖; and a fourth on the ſtrange effects reported of muſic in former times §.

Many particulars of the life of this great man are related in a letter from him to Dr. Thomas Smith, printed in the preface to Hearne's edition of Peter Langtoft's Chronicle; at the end of which letter is a very ſerious vindication of himſelf from the calumnies of his enemies. What is related of him in the Athen. Oxon. is little to be regarded, for it is evident that Wood hated him for no other reaſon than the moderate principles which he profeſſed, and which ſhew Dr. Wallis to have been a much wiſer man than himſelf.

He died on the twenty-eighth day of October, 1703, in the eighty-eighth year of his age, and was buried in the church of St. Mary at Oxford, in which is a handſome monument to his memory.

* The reduction of the ancient ſyſtem of muſic to the modern, which makes the Greek ſcale, as far as it goes, correſpond with that of Guido, though an arduous undertaking, Dr. Wallis has happily effected in his appendix to Ptolemy; and in his notes on that work he has gone very near to demonſtrate an exact correſpondence between the modes of the ancients and the keys of the moderns.

† Philoſ. Tranſ. No. 134, pag. 839, Mar. anno 1677.

‡ Ibid. No. 238, pag. 80, Mar. anno 1698.

‖ Ibid. No. 242, pag. 249, July, anno 1698.

§ No. 243, pag. 297, Aug. anno 1698. Lowthorp and Jones's Abridgm. edit. 1732, chap. x. pag. 606, et ſeq.

CHAP. VII.

JOHN BLOW MUS. DOCT.

MDCC.

JOHN BLOW, a native of North Collingham in the county of Nottingham, was one of the firſt ſet of children after the reſtoration, being bred up under Captain Henry Cook. He was alſo a pupil of Hingeſton, and after that of Dr. Chriſtopher Gibbons. On the ſixteenth day of March, 1673, he was ſworn one of the gentlemen of the

the chapel in the room of Roger Hill; and in July, 1674, upon the deceaſe of Mr. Pelham Humphrey, was appointed maſter of the children of the chapel. In 1685 he was made one of his majeſty's private muſic, and compoſer to his majeſty, a title which Matthew Lock had enjoyed before him, but which ſeems to have been at that time merely honorary. He was alſo almoner and maſter of the choriſters of the cathedral church of St. Paul, being appointed to thoſe places upon the death of Michael Wiſe, in 1687, who had been admitted but in the January preceding; but he reſigned them in 1693, in favour of his ſcholar Jeremiah Clark. Blow was not a graduate of either univerſity; but archbiſhop Sancroft, in virtue of his own authority in that reſpect, conferred on him the degree of doctor in muſic. Upon the deceaſe of Purcell in 1695, he became organiſt of Weſtminſter-abbey. In the year 1699 he was appointed compoſer to his majeſty, with a ſalary of forty pounds a year, under an eſtabliſhment, of which the following is the hiſtory. After the revolution, and while king William was in Flanders, the ſummer reſidence of queen Mary was at Hampton Court. Dr. Tillotſon was then dean of St. Paul's and the reverend Mr. Goſtling ſub-dean, and alſo a gentleman of the chapel. The dean would frequently take Mr. Goſtling in his chariot thither to attend the chapel duty; and in one of thoſe journies, the dean talking of church-muſic, mentioned it as a common obſervation, that ours fell ſhort of what it had been in the preceding reign, and that the queen herſelf had ſpoke of it to him. Mr. Goſtling's anſwer was, that Dr. Blow and Mr. Purcell were capable of compoſing at leaſt as good anthems as moſt of them which had been ſo much admired, and a little encouragement would make that appear. The dean mentioned this to her majeſty, who approved of the thought, and ſaid they ſhould be appointed accordingly, with a ſalary of 40l. per annum *, adding that it would be expected that each ſhould produce a new anthem on the firſt Sunday of his month of waiting †.

* Theſe ſalaries have ſince been augmented to 73l. per annum, and thereby made equal to thoſe of the gentlemen of the chapel.

† Dr. Tillotſon's intereſt with queen Mary, which was very great, is thus to be accounted for. Upon her marriage, the prince of Orange and ſhe were hurried out of town ſo faſt (there being a ſecret deſign to invite them to an entertainment in the city) which the court did not like, that they had ſcarce time to make proviſion for their journey. Being come to Canterbury, they repaired to an inn, where, through haſte, they came very meanly provided. Upon application by Mr. Bentinck, who attended them, to borrow money of the corporation, the mayor and his brethren, after grave deliberation, were afraid

This converſation, according to the account above given, which was communicated by the ſon of Mr. Goſtling now living, was had in the life-time of Purcell, that is to ſay, before the year 1695, but it did not take effect till four years after, and then only as to one compoſer *, as appears by the following entry in the Cheque-book.

'1699. Upon a new eſtabliſhment of a compoſer's place for 'the chapel royal, Dr. John Blow was admitted into it by a 'warrant from the right reverend dean, and ſworn in by 'me

'RALPH BATTELL, Subdean.'

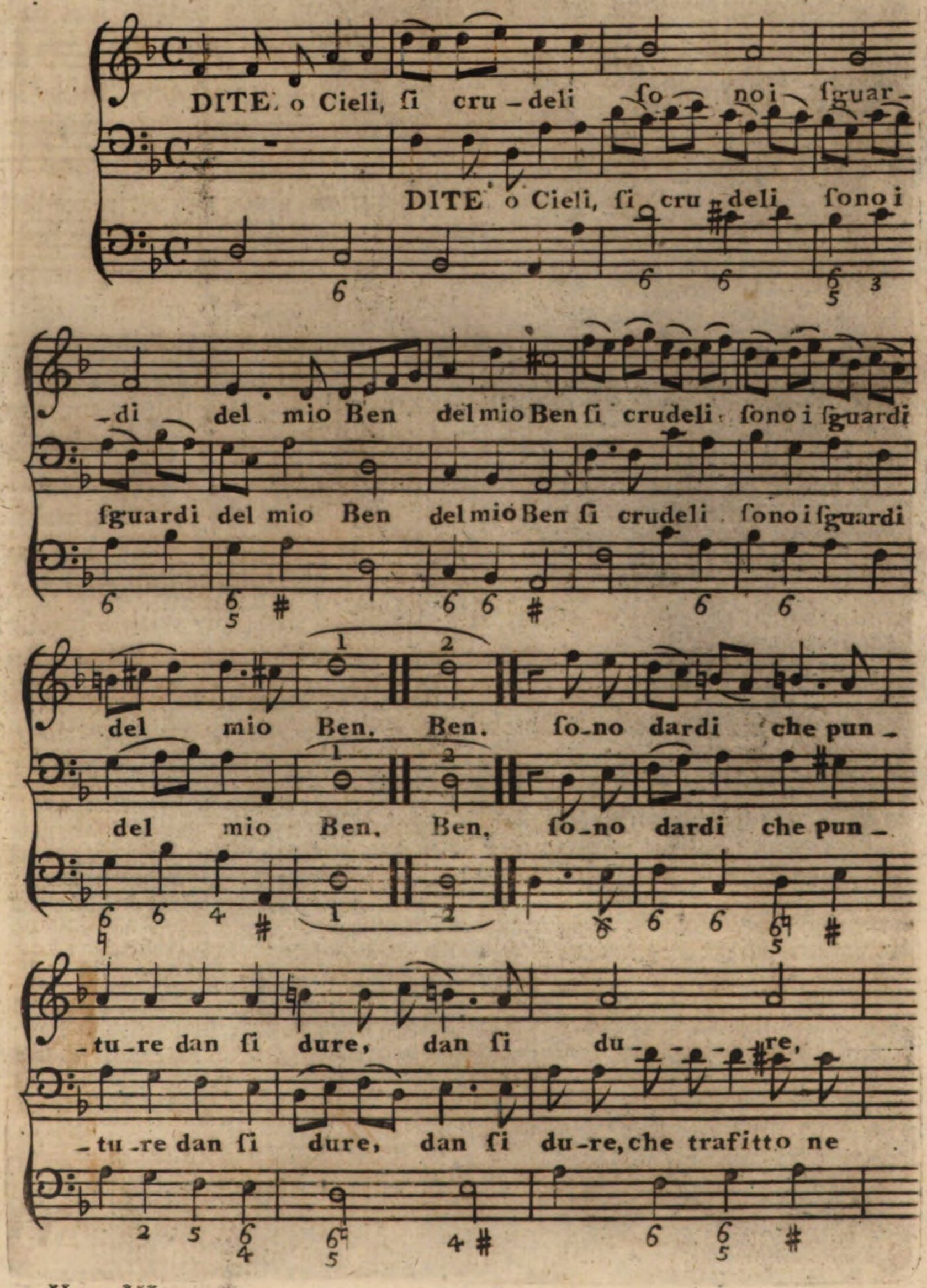
Blow was a compoſer of anthems while a chapel-boy, as appears by Clifford's collection, in which are ſeveral ſubſcribed 'John Blow, 'one of the children of his majeſty's chapel;' and on the ſcore of his merit was diſtinguiſhed by Charles II. The king admired very much a little duet of Cariſſimi to the words 'Dite o Cieli,' and aſked of Blow if he could imitate it. Blow modeſtly anſwered he would try, and compoſed in the ſame meaſure, and the ſame key of D with a minor third, that fine ſong 'Go perjured man †.' That the reader may be able to draw a compariſon between the two compoſitions, that of the Italian is here inſerted. Blow's is known to every Engliſhman converſant in muſic.

afraid to lend them any. Dr. Tillotſon, then dean of Canterbury, hearing of this, immediately got together his own, and what other plate and money he could borrow, and went to the inn to Mr. Bentinck with the offer of what he had. This was highly acceptable to the prince and princeſs, and the dean was carried to wait upon them. By this lucky accident he began that acquaintance and correſpondence with the prince and Mr. Bentinck, which advanced him afterwards to the archbiſhoprick. Echard's Hiſt. of Eng. Appendix, page 11. Rapin, vol. II. page 683. This fact is related by Dr. Birch in his life of archbiſhop Tillotſon, page 49, with this additional circumſtance, that it is drawn from a manuſcript account taken from the archbiſhop's own mouth.

* There was no appointment of a ſecond compoſer till 1715, when Mr. John Weldon was admitted and ſworn into that place.

† He afterwards compoſed another, little inferior, alſo printed in the Amphion Anglicus, to the words 'Go perjured maid.'

Dite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del mio Ben. Ben. ſo-no dardi che pun -
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GIACOMO CARISSIMI

The ſong of 'Go perjured man,' was firſt publiſhed ſingly, and ſome years after in the fourth and laſt book of the Theater of Muſic, printed for Henry Playford in 1687. It was again publiſhed with the addition of inſtrumental parts, in the Amphion Anglicus of Dr. Blow.

The Orpheus Britannicus of Purcell had been publiſhed by his widow ſoon after his deceaſe; and contained in it ſome of that author's fineſt ſongs: the favourable reception it met with was a motive with Blow to the publication, in the year 1700, of a work of the ſame kind, entitled 'Amphion Anglicus, containing compoſitions for one, two, three, and four voices, with accompanyments of inſtrumental muſic, and a thorough-baſs figured for the organ, harpſichord, or theorbo-lute.'

This book was dedicated to the princeſs Anne of Denmark; in the epiſtle the author gives her royal highneſs to underſtand that he was preparing to publiſh his church ſervices and divine compoſitions, but he lived not to carry his deſign into effect. To the Amphion Anglicus are prefixed commendatory verſes by ſundry perſons, many of whom had been his ſcholars, as namely, Jeremiah Clark, organiſt of St. Paul's cathedral; William Croft, organiſt of St. Anne Soho, and John Barret, muſic-maſter to the boys in Chriſt's hoſpital, and organiſt of St. Mary at Hill. Among them is an ode addreſſed to the author by one Mr. Herbert, in a note on which it is ſaid that an anthem of Bird, in golden notes, is preſerved in the Vatican library; and in the ſecond ſtanza are the following lines reſpecting Blow:

'His Gloria Patri long ago reach'd Rome,
'Sung and rever'd too in St. Peter's dome;
'A canon will outlive her jubilees to come.'

The canon here meant is that fine one to which the Gloria Patri in Dr. Blow's Gamut ſervice is ſet *. That it ſhould be ſung in St. Peter's church at Rome may ſeem ſtrange, but the fact is thus accounted for: Dr. Ralph Battell, ſubdean of the royal chapel, and a prebendary of Worceſter, being at Rome in the reign of James II.

* The whole ſervice is printed in the firſt volume of Dr. Boyce's Cathedral Muſic, page 263, and the Canon alone, in the editions of Playford's Introduction after the year 1700.

was much with Cardinal Howard, then protector of the Engliſh nation, as Cardinal Albani is now, and being upon his return to England, the Cardinal requeſted of him ſome of our church-muſic, particularly the compoſitions of Blow and Purcell, which he ſaid he had been told were very fine; the doctor anſwered he ſhould readily oblige his eminence, and deſired to know how he ſhould ſend them; the Cardinal replied in William Penn's pacquet *. And there can be little doubt but that ſo excellent a compoſition as that above mentioned was in the number of thoſe ſent.

Of the work itſelf little is to be ſaid; in the ſongs for two, three, and four voices, the harmony is ſuch as it became ſo great a maſter to write; but in the article of expreſſion, in melody, and in all the graces and elegancies of this ſpecies of vocal compoſition, it is evidently defective.

Dr. Blow ſet to muſic an Ode for St. Cecilia's day, 1684, the words by Mr. Oldham, publiſhed, together with one of Purcell on the ſame occaſion, performed in the preceding year. He alſo compoſed and publiſhed a collection of leſſons for the harpſichord or ſpinnet, and an ode on the death of Purcell, written by Mr. Dryden. There are alſo extant of his compoſition ſundry hymns printed in the Harmonia Sacra, and a great number of Catches in the latter editions of the Muſical Companion.

This great muſician died in the year 1708, and lies buried in the

* This was the famous William Penn, the Quaker, who from the favour ſhewn him by James II. and other circumſtances, was ſtrongly ſuſpected to be a concealed papiſt. The imputation he affected to conſider as greatly injurious to his character; and accordingly entered into a very ſerious debate with archbiſhop Tillotſon on the ſubject, which he did not give over till by his letters he had fully convinced him that the charge was groundleſs. If the above anecdote does not ſtagger the faith of thoſe who have red Penn's Letters, it is poſſible the following ſtory may.

The ſame Dr. Battell being a prebendary of Worceſter, was, as his duty required, annually reſident there for a certain portion of the year; the gaoler of the city was a man of ſuch a character, as procured him admittance into the beſt company. By this perſon, Dr. Battell was told that he had once in his cuſtody a Romiſh prieſt, who lamenting the troubles of James the Second's reign, told his keeper that the misfortunes of that prince were chiefly owing to Father Petre and *Father* Penn. Dr. Battell recollecting that Penn was frequently with Sherlock, then dean of St. Paul's, was determined to ſift him about it; accordingly he applied to Dr. Sherlock, with whom he was well acquainted, and told him the ſtory; the Doctor ſaid that Mr. Penn dined with him once a week, and that he ſhould be glad to be ſatisfied touching the truth or falſehood of the inſinuation; that he would mention it to Penn, and engage Dr. Battell to meet him at the deanery and ſtate the fact as he had heard it; but Penn evaded an appointment, and from that time forbore his viſits to Dr. Sherlock.

north

north aile of Weſtminſter-abbey. On his monument is the canon above mentioned, engraven on a book under the following inſcription.

Here lieth the body
Of JOHN BLOW, Doctor in MUSICK,
Who was organiſt, compoſer, and
Maſter of the children of the chapel
Royal for the ſpace of 35 years,
In the reigns of
K. Cha. II. K. Ja. II.
K. Wm and Q. Mary, and
Her preſent majeſty Q. Anne,
And alſo organiſt of this collegiate church,
About 15 years.
He was ſcholar to the excellent muſician
Dr. Chriſtopher Gibbons,
and maſter to the famous Mr. H. Purcell,
and moſt of the eminent maſters in muſick ſince.
He died Oct. 1, 1708, in the 60th year of his age.
His own muſical compoſitions,
Eſpecially his church muſick,
Are a far nobler monument
To his memory,
Than any other can be raiſed
For him.

He married Elizabeth, the only daughter of Edward Braddock, one of the gentlemen, and clerk of the cheque, of the royal chapel, one of the choir, and maſter of the children of Weſtminſter-abbey. She died in childbed on the twenty-ninth day of October, 1683, aged thirty. By her he had four children, viz. a ſon, named John, and three daughters, Elizabeth, married to William Edgworth, Eſq. Catherine, and Mary. John died on the ſecond day of June, 1695, aged fifteen; he lies buried in the north ambulatory of the cloiſter of Weſtminſter-abbey, next to his mother, with an inſcription, purporting that he was a youth of great towardneſs and extraordinary hopes. Elizabeth died the ſecond day of December, 1719; Catharine the nineteenth of May 1730, and Mary the nineteenth of November 1738.

Dr.

Dr. Blow was a very handſome man in his perſon, and remarkable for a gravity and decency in his deportment ſuited to his ſtation, though he ſeems by ſome of his compoſitions to have been not altogether inſenſible to the delights of a convivial hour. He was a man of blameleſs morals, and of a benevolent temper; but was not ſo inſenſible of his own worth, as to be totally free from the imputation of pride. Such as would form a true eſtimate of his character as a muſician, muſt have recourſe to his compoſitions for the church, which are very many; and to them we are very judiciouſly referred by the author of his epitaph; for it is not in his ſongs, a few excepted, that we find much to admire; the reaſon whereof may be that his ſtudies had been uniformly directed to the expreſſion in muſical language of the moſt ſublime ſentiments. Notwithſtanding the encomiums contained in the verſes prefixed to the Amphion Anglicus, the publication of that work drew on Blow the cenſures of Dr. Tudway and others of his friends, ſome of whom aſcribed it to no better a motive than a deſire to emulate Purcell; though whoever ſhall compare it with the Orpheus Britannicus, muſt be convinced that in point of merit the difference between the two is immeaſurable. For this reaſon the friends of Dr. Blow's memory may wiſh that this collection of ſongs had never been publiſhed, but for their conſolation let them turn to thoſe heavenly compoſitions, his ſervices and anthems, particularly his ſervices in E LA MI and A RE, his Gamut ſervice above-mentioned, and the anthems 'God is our hope and ſtrength,' 'O God wherefore art thou 'abſent,' and 'I beheld and lo a great multitude *,' printed in Dr. Boyce's Cathedral Muſic, which afford abundant reaſon to ſay of Dr. Blow, that among church muſicians he has few equals, and ſcarce any ſuperior.

* Touching the laſt of the above-mentioned anthems there is an anecdote, which, as it was communicated by Mr. Weeley of the king's chapel, who had been a ſcholar of Blow, we may venture to give as authentic. In the reign of king James II. an anthem of ſome Italian compoſer had been introduced into the chapel, which the king liking very much, aſked Blow if he could make one as good; Blow anſwered he could, and engaged to do it by the next Sunday, when he produced the anthem 'I beheld,' &c. When the ſervice was over the king ſent Father Petre to acquaint Blow that he was much pleaſed with it. 'But,' added Petre, 'I myſelf think it too long:' 'That,' anſwered Blow, 'is 'the opinion of but one fool, and I heed it not.' The Jeſuit was ſo nettled at this expreſſion of contempt, that he meditated revenge, and wrought ſo with the king, that Blow was put under a ſuſpenſion, which however he was freed from by the Revolution, which took place very ſhortly after.

HENRY

CHAP. VIII.

VERA EFFIGIES

HENRICI PURCELL.

ÆTAT. SUÆ XXIV.

HENRY PURCELL was the ſon of Henry Purcell *, and the nephew of Thomas Purcell, both gentlemen of the chapel at the reſtoration of Charles II. † The former died on the eleventh day

* Aſhmol. MS.

† Vide page 358, the liſt of the gentlemen and officers of the chapel at the time of the coronation of king Charles II. being St. George's day, 1661. Thomas Purcell was the

of Auguſt, 1664*, his ſon being then but ſix years old; the latter ſurvived, and continued in his ſtation till the day of his death, which was the thirty-firſt of July, 1682†. At the time of the deceaſe of the elder Henry, Capt. Cook was maſter of the children of the chapel, and having been appointed to that charge immediately upon the reſtoration, had educated one ſet of children, who for diſtinction ſake are called the firſt ſet of chapel children after that event. Among theſe were Blow, Wiſe, Pelham Humphrey, and others.

Purcell was one of the ſecond ſet, and is ſaid to have been educated under Blow; but conſidering that Purcell was born in 1658, and that Blow was not appointed maſter of the children till ſixteen years after, it can hardly be thought that Blow was his firſt inſtructor. It may with a greater appearance of probability be ſuppoſed that Purcell was at firſt a ſcholar of Cook, who came in at the reſtoration, and died in 1672; and the rather as it is certain that he was a ſcholar of Humphrey, who was Cook's immediate ſucceſſor. To reconcile theſe ſeveral facts with the inſcription on Blow's monument, in which it is expreſsly ſaid that Blow was Purcell's maſter, the only way is to ſuppoſe that Purcell, upon quitting the chapel, might, for the purpoſe of completing his ſtudies, become the pupil of Blow, and thereby give occaſion to what is generally reported touching the relation between them of maſter and ſcholar.

Being very diligent and attentive to the inſtructions of his teachers, Purcell became an early proficient in the ſcience of muſical compoſition, and was able to write correct harmony at an age, when to be qualified for the performance of choral ſervice is all that can be expected. And here it may be noted that among the firſt ſet of children of the chapel after the reſtoration, were ſeveral, who while they were in that ſtation were the compoſers of anthems; and Purcell, who was of the ſecond ſet, gave proofs of his genius by the compoſition of ſeveral of thoſe anthems of his, which are now ſung in the church.

Upon the deceaſe of Dr. Chriſtopher Gibbons in the year 1676, Purcell, being then but eighteen years of age, was appointed organiſt of the collegiate church of Saint Peter at Weſtminſter;

the author of that fine chant printed in Dr. Boyce's collection, vol. I. page 289, No. II. called the Burial Chant.

* Aſhmol. MS. † Cheque-book.

and

and in the year 1682, upon the deceaſe of Mr. Edward Low, he became his ſucceſſor as one of the organiſts of the chapels royal.

It has been remarked by one who was intimately acquainted with him, that Purcell in his earlier compoſitions gave into that ſtyle which king Charles II. affected: this is true ſo far as it reſpects the melody of his compoſitions, and for ſo doing he had the authority of Wiſe and Humphrey; though, to ſay the truth, the taſte of the king, and the example of theſe his predeceſſors did but coincide with his own ideas of muſic. There is a vulgar tradition that Mary d'Eſte of Modena, the conſort of king James II. upon her arrival in England, brought with her a band of muſicians of her own country, and that Purcell, by acquaintance and converſation with them, and ſometimes joining with them in performance, contracted an affection for the Italian ſtyle; but for this aſſertion there is no foundation, for before this time he had looked very carefully into the works of the Italian maſters, more eſpecially Cariſſimi, Ceſti, Colonna, Gratiani, Baſſani, and Stradella, of which latter he could never ſpeak without rapture.

There is very little doubt but that the ſtudy of the works of theſe excellent maſters was the motive with Purcell for introducing into his compoſitions a more elegant and pathetic melody than had been known in England; of the good effects whereof he was ſoon ſo well perſuaded, that in the year 1683 he publiſhed twelve Sonatas for two violins and a baſs, for the organ or harpſichord, in the preface to which he gives the following as his ſentiments of the Italian muſic. * * * 'For 'its author he has faithfully endeavoured a juſt imitation of the moſt 'famed Italian maſters, principally to bring the ſerioufneſs and gra-'vity of that ſort of muſick into vogue and reputation among our 'countrymen, whoſe humour 'tis time now ſhould begin to loath 'the levity and balladry of our neighbours. The attempt he con-'feſſes to be bold and daring; there being pens and artiſts of more 'eminent abilities, much better qualified for the imployment than 'his or himſelf, which he well hopes theſe his weak endeavours will 'in due time provoke and enflame to a more accurate undertaking. 'He is not aſhamed to own his unſkilfulneſs in the Italian language, 'but that is the unhappineſs of his education, which cannot juſtly be 'counted his fault; however he thinks he may warrantably affirm 'that he is not miſtaken in the power of the Italian notes, or ele-'gancy of their compoſitions.'

From the ſtructure of theſe compoſitions of Purcell, it is not improbable that the ſonatas of Baſſani, and perhaps of ſome other of the Italians, were the models after which he formed them: for as to Corelli, it is not clear that any of his works were got abroad ſo early as the year 1683. Be that as it may, the ſonatas of Purcell have manifeſtly the caſt of Italian compoſitions; each begins with an adagio movement: then follows what we ſhould call a fugue, but which the author terms a canzone; then a ſlow movement, and laſt of all an air. Before the work is a very fine print of the author, his age twenty-four, without the name of either painter or engraver, but ſo little like that prefixed to the Orpheus Britannicus, after a painting of Cloſterman, at thirty-ſeven, that they hardly ſeem to be repreſentations of the ſame perſon.

It ſhould ſeem that this work of Purcell met with encouragement, for afterwards he compoſed ten Sonatas, in four parts, among which is one in F FA UT, that for its excellence has acquired the appellation of the Golden Sonata. Theſe were not publiſhed till after his deceaſe, and will therefore be ſpoken of hereafter.

As Purcell had received his education in the ſchool of a choir, the natural bent of his ſtudies was towards church muſic: ſervices he ſeemed to neglect, and to addict himſelf to the compoſition of anthems, a kind of muſic which in his time the church ſtood greatly in need of.

And here it is proper to mention an anthem of his, 'Bleſſed are 'they that fear the Lord,' as being compoſed on a very extraordinary occaſion. Upon the ſuppoſed pregnancy of king James the Second's queen in 1687, a proclamation was iſſued for a thankſgiving to be obſerved on the fifteenth day of January, in London and twelve miles round; and on the twenty-ninth day of the ſame month throughout England, for joy of this event; and Purcell, being then one of the organiſts of the royal chapel, was commanded to compoſe an anthem, and he did it accordingly for four voices with inſtruments. The original ſcore in his own hand-writing is yet extant.

The anthem 'They that go down to the ſea in ſhips,' was compoſed at the requeſt of the Rev. Mr. Subdean Goſtling, who being at ſea with the king and the duke of York in the Fubbs yacht, and in great danger of being caſt away, providentially eſcaped *.

* For the particulars of this deliverance vide ante, page 359, in not.

Among

Among the letters of Tom Brown from the dead to the living, is one from Dr. Blow to Henry Purcell, in which it is humourouſly obſerved, that perſons of their profeſſion are ſubject to an equal attraction of the church and the playhouſe, and are therefore in a ſituation reſembling that of the tomb of Mahomet*, which is ſaid to be ſuſpended between heaven and earth. This remark of Brown does ſo truly apply to Purcell, that it is more than probable his particular ſituation gave occaſion to it; for he was ſcarcely known to the world, before he became, in the exerciſe of his calling, ſo equally divided between both, the church and the theatre, that neither the church, the tragic, nor the comic muſe could call him her own.

In the pamphlet, ſo often referred to in the courſe of this work, entitled Roſcius Anglicanus, or an Hiſtorical View of the Stage, written by Downes the prompter, and publiſhed in 1708, we have an account of ſeveral plays and entertainments, the muſic whereof is by that writer ſaid to have been compoſed by Purcell. It does not appear that he had any particular attachment to the ſtage, but an occaſional eſſay in dramatic muſic drew him into it. One Mr. Joſias Prieſt, a celebrated dancing-maſter, and a compoſer of ſtage dances, kept a boarding ſchool for young gentlewomen in Leiceſter-fields †; and the nature of his profeſſion inclining him to dramatic repreſentations, he got Tate to write, and Purcell to ſet to muſic, a little drama called Dido and Æneas ‡; Purcell was then of the age of nineteen, but the muſic of this opera had ſo little appearance of a puerile eſſay, that there was ſcarce a muſician in England who would not have thought it an honour to have been the author of it. The exhibition of this little piece by the young gentlewomen of the ſchool to a ſelect audience of their parents and friends was attended with general applauſe, no ſmall part whereof was conſidered as the due of Purcell.

At this time Baniſter and Lock were the ſtage compoſers; the former had ſet the muſic to Dr. D'avenant's opera of Circe, and the latter to Macbeth; but the fame of Dido and Æneas directed the eyes of the managers towards Purcell, and Purcell was eaſily prevailed on by Mr. Prieſt to enter into their ſervice. He compoſed the

* Works of Mr. Thomas Brown, vol. II. page 301.

† He removed in 1680 to the great ſchool-houſe at Chelſea, formerly Mr. Portman's. Vide Gazette, Numb. 1567.

‡ The ſong in the Orpheus Britannicus 'Ah! Belinda,' is one of the airs in it. In the original opera the initial words are 'Ah! my Anna.'

muſic to a variety of plays mentioned in Downes's account, of which the following is an abſtract.

Theodoſius or the Force of Love, written by Nat. Lee, the muſic by Mr. Henry Purcell, being the firſt he ever compoſed for the ſtage. King Arthur, an opera written by Dryden, the muſical part ſet by Mr. Henry Purcell, and the dances compoſed by Mr. Joſiah * Prieſt. The Propheteſs, an opera written by Mr. Betterton, the vocal and inſtrumental muſic by Mr. Henry Purcell, the dances by Mr. Prieſt. The Fairy Queen, an opera altered from the Midſummer Night's Dream of Shakeſpeare, the muſic by Mr. Purcell, the dances by Mr. Prieſt.

Theſe are all the plays to which, according to Downes's account, Purcell compoſed the muſic. But it appears by the Orpheus Britannicus that he made the muſic to very many others, namely, Timon of Athens, Bonduca, the Libertine, the Tempeſt, as altered from Shakeſpeare by Dryden and Sir William D'avenant; and compoſed many of the ſongs in that moſt abſurd of all dramatic repreſentations, the Hiſtory of Don Quixote in three parts, by Tom D'Urfey. Farther that collection of Airs compoſed for the Theatre, publiſhed by his widow in 1697, contains the overtures and airs to the following operas and plays, Diocleſian †, King Arthur, Fairy Queen, the Indian Queen, the Married Beau ‡, Old Bachelor, Amphitryon, and Double Dealer, comedies; and to the Princeſs of Perſia ‖, the Gordian Knot untied ¶, Abdelazor, or the Moor's Revenge §, and Bonduca **, tragedies, and the Virtuous Wife, a comedy ††.

The opera of Diocleſian in ſcore was publiſhed by Purcell himſelf in the year 1691, with a dedication to Charles duke of Somerſet, in which he obſerves that 'muſick is yet but in its nonage, a forward 'child, which gives hope of what he may be hereafter in England, 'when the maſters of it ſhall find more encouragement;' and 'that 'it is now learning Italian, which is its beſt maſter, and ſtudying a 'little of the French air, to give it ſomewhat more of gaiety and 'faſhion.'

In the year 1684 Purcell publiſhed 'A muſical entertainment per-'formed on November 22, 1683, it being the feſtival of St. Ceci-'lia, a great patroneſs of muſic.'

* Sic Orig.

† Called alſo the Propheteſs; it was not written by Betterton, but was altered by him from Beaumont and Fletcher.

‡ By Crowne. ‖ By Elkanah Settle. ¶ The author unknown.
§ By Mrs. Behn. ** By Beaumont and Fletcher. †† By D'Urfey.

The

The reſt of Purcell's compoſitions in print are chiefly poſthumous publications by his widow, and conſiſt of 'A Collection of Ayres com-'poſed for the Theatre, and upon other occaſions, 1697.' The ten Sonatas abovementioned, the ninth whereof is that which for its excellence is called the Golden Sonata in F FA UT, printed alſo in 1697. Leſſons for the Harpſichord, Orpheus Britannicus, in two books, a work not more known than admired, ſundry hymns and four anthems in the Harmonia Sacra, and part of the ſolemn burial ſervice, which was completed by Dr. Croft, and is printed at the end of his book of anthems. The compoſitions above-mentioned, as alſo a great number of ſongs and airs, rounds and catches, and even dance-tunes, ſet by him, are a proof of Purcell's extenſive genius; but neither the allurements of the ſtage, nor his love of mirth and goodfellowſhip, of which he ſeems to have been very fond, were ſtrong enough to divert his attention from the ſervice of the church.

The Te Deum and Jubilate of Purcell are well known to all perſons converſant in cathedral muſic. The general opinion has long been that he compoſed theſe offices for the muſical performance at St. Paul's for the benefit of the ſons of the clergy *, grounded perhaps on

* Of this benevolent inſtitution the hiſtory is as follows. In the time of the uſurpation a ſermon was preached at St. Paul's, Nov. 8, 1658, to the ſons of miniſters ſolemnly aſſembled, by George Hall, miniſter at St. Botolph Alderſgate. It is ſuppoſed that the deſign of this diſcourſe was to promote charitable contributions in favour of the ſons of the clergy, ſince the corporation created for that purpoſe date their origin from the time above-mentioned. Whether before the reſtoration ſermons of this kind were annual, we know not, but afterwards a charter was granted, bearing date the firſt day of July, 1678, whereby a body politic and corporate was conſtituted by the name of the Governors of the Charity for the Relief of the poor Widows and Children of Clergymen, with licence to poſſeſs any eſtate not exceeding the yearly value of 2000l. Afterwards, upon the acceſſion of Dr. Thomas Turner's gift, which amounted to about 18,000l. the governors, Dec. 16, 1714, obtained an augmentation of the ſaid grant, by a licence to poſſeſs the yearly value of 3000l. over and above all charges and repriſes, as alſo over and above the ſaid 2000l. per annum. To promote the deſign of this inſtitution, a ſermon was preached at the anniverſary meeting of the ſons of clergymen in the church of St. Mary le Bow on the ſeventh day of November, 1678, by Dr. Thomas Sprat, afterwards biſhop of Rocheſter, in which, upon a reference to it, it appears that theſe ſolemnities had been uſual before they were encouraged by a royal eſtabliſhment.

The ſermons continued to be preached at Bow church till the year 1697, when Dr. George Stanhope preached his ſermon for the benefit of this charity at the cathedral church of St. Paul, at which time, as it is imagined, the thought was firſt ſuggeſted of a grand muſical performance, as a joint motive to devotion and pity, with the eloquence of the preacher.

The annual feaſt of the ſons of the clergy appears to be prior to their incorporation. In the London Gazette of November 22, 1677, is an advertiſement of the annual feaſt of the ſons of the clergy, to be held at Merchant Taylor's hall, on Thurſday the twenty-ninth day of November then next.

Since the year 1697 there has been conſtantly an annual ſermon, and alſo a grand muſical

ſervice

the uniform practice of performing them on that occaſion until about the year 1713, when they gave way to the Te Deum and Jubilate of Mr. Handel, which had been compoſed for the thankſgiving on the peace of Utrecht, but the fact is otherwiſe, as will be ſhewn.

Soon after the reſtoration of Charles II. when the civil commotions that had long diſturbed the peace of this realm, were at an end, the people gave into thoſe recreations and amuſements which had been ſo ſeverely interdicted during the uſurpation. Plays were not only permitted to be acted, but all the arts of ſcenical repreſentation were employed to render them the objects of delight; and muſical aſſociations were formed at Oxford, and in other parts of the kingdom.

The firſt voluntary aſſociation of gentlemen in London, for the purpoſe of muſical recreation, and which could properly be called a concert, ſeems to have been that at the houſe of Britton the ſmall-coal man, eſtabliſhed about the year 1678, an account whereof, as alſo of concerts given by maſters, and which were uniformly notified in the London Gazette, will hereafter be given; but the lovers of muſic reſiding in this metropolis had a ſolemn annual meeting at Stationer's hall on the twenty-ſecond day of November, being the anniverſary of the martyrdom of St. Cecilia *, from the time of rebuilding that edifice after the

ſervice at the cathedral church of St. Paul to promote the ends of this charity; the moſt eminent divines of our church have in ſucceſſion been the preachers, and the muſical performance has received all the advantages that could poſſibly be derived from the aſſiſtance of the ableſt of the faculty. For many years paſt it has been the practice of the ſtewards of the corporation to have at St. Paul's on the Tueſday preceding the day of the ſermon, what is called a rehearſal of the performance, as alſo a collection for the charity.

* St. Cecilia, among Chriſtians, is eſteemed the patroneſs of muſic, for the reaſons whereof we muſt refer to her hiſtory, as delivered by the notaries of the Roman church, and from them tranſcribed into the Golden Legend, and other books of the like kind. The ſtory ſays that ſhe was a Roman lady, born of noble parents, about the year 225. That notwithſtanding ſhe had been converted to Chriſtianity, her parents married her to a young Roman nobleman named Valerianus, a pagan, who going to bed to her on the wedding night, *as the cuſtom is*, ſays the book, was given to underſtand by his ſpouſe that ſhe was nightly viſited by an angel, and that he muſt forbear to approach her, otherwiſe the angel would deſtroy him. Valerianus ſomewhat troubled at theſe words, deſired he might ſee his rival the angel, but his ſpouſe told him that was impoſſible, unleſs he would be baptized and become a Chriſtian, which he conſented to: after which returning to his wife, he found her in her cloſet at prayer, and by her ſide, in the ſhape of a beautiful young man, the angel cloathed with brightneſs. After ſome converſation with the angel, Valerianus told him that he had a brother named Tiburtius, whom he greatly wiſhed to ſee a partaker of the grace which he himſelf had received; the angel told him that his deſire was granted, and that ſhortly they ſhould both be crowned with martyrdom. Upon this the angel vaniſhed, but ſoon after ſhewed himſelf as good as his word; Tiburtius was converted, and both he and his brother Valerianus were beheaded; Cecilia was offered her life upon condition that ſhe would ſacrifice to the deities of the Romans, but

ſhe

fire of London. The performances on occaſion of this ſolemnity being intended to celebrate the memory of one who, for reaſons hard to

ſhe refuſed, upon which ſhe was thrown into a cauldron of boiling water, and ſcalded to death; though others ſay that ſhe was ſtifled in a dry bath, i. e. an incloſure from whence the air was excluded, having a ſlow fire underneath it; which kind of death was ſometimes inflicted among the Romans upon women of quality who were criminals. See the ſecond Nonne's Tale in Chaucer, the Golden Legend, printed by Caxton, and the Lives of Saints by Peter Ribadeneyra, Prieſt of the Society of Jeſus. Printed at St. Omer's in 1699.

Upon the ſpot where her houſe ſtood is a church, ſaid to have been built by pope Urban I. who adminiſtered baptiſm to her huſband and his brother; it is the church of St. Cecilia in Traſtevere. Within is a moſt curious painting of the ſaint, as alſo a ſtately monument, with a cumbent ſtatue of her with her face downwards, of which the following cut is a repreſentation.

St. Cecilia is uſually painted playing either on the organ or on the harp, ſinging as Chaucer relates thus:

And whiles that the organs made melodie,
To God alone thus in her herte ſong ſhe,
O Lorde my ſoul and eke my body gie
Unwemmed leſt I confounded be.

Over and above this account there is a tradition of St. Cecilia, that ſhe excelled in muſic, and that the angel, who was thus enamoured of her, was drawn down from the celeſtial manſions by the charms of her melody; this has been deemed authority ſufficient for making her the patroneſs of muſic and muſicians.

The legend of St. Cecilia has given frequent occaſion to painters and ſculptors to exerciſe their genius in repreſentations of her, playing on the organ, and ſometimes on the harp. Raphael has painted her ſinging with a regal in her hands; and Domenichino and Mignard ſinging and playing on the harp. And in the vault under the choir of St. Paul's cathedral, againſt one of the middle columns on the ſouth ſide, is a fine white marble monument for Miſs Wren, the daughter of Sir Chriſtopher, wherein that young lady is repreſented on a baſs relief, the work of Bird, in the character of St. Cecilia playing on the organ, a boy angel ſuſtaining her book, under which are the following inſcriptions.

'M. S.

'Deſideratiſſimæ Virginis Janæ Wren Clariſſ. Dom. Chriſtophori Wren Filiæ unicæ, Paternæ indolis literis deditæ, piæ, benevolæ, domiſidæ, Arte Muſica peritiſſimæ.

'Here lies the body of Mrs. Jane Wren, only daughter of Sir Chriſtopher Wren, Kt. by Dame Jane his wife, daughter of William Lord Fitz-William, Baron of Lifford in the kingdom of Ireland. Ob. 29 Decemb. anno 1702, Ætat. 26.'

In

diſcover, is looked on as the tutelar ſaint and patroneſs of muſic, had every poſſible advantage that the times afforded to recommend them: not only the moſt eminent maſters in the ſcience contributed their performance, but the gentlemen of the king's chapel, and of the choirs of St. Paul's and Weſtminſter, lent their aſſiſtance, and the feſtival was announced in the London Gazette *.

For the celebration of this ſolemnity Purcell compoſed his Te Deum and Jubilate, and alſo the muſical entertainment performed for St. Cecilia's day abovementioned; the latter was publiſhed, together with a ſecond muſical entertainment of Dr. Blow for the ſame anniverſary, in the following year. The former was printed under the direction of Mrs. Purcell, but on ſo coarſe a type, and with ſuch evidences of inattention, as have ſubjected thoſe who had the care of the publication to cenſure †.

In this vault lies interred alſo Dr. Holder, who will be ſpoken of hereafter. As few are acquainted with this place of ſepulture, this opportunity is taken to mention that in a book entitled A new View of London, in two volumes octavo, 1708, it is ſaid to be probably one of the moſt capacious, and every way curious vaults in the world.

A few words more touching the above-mentioned book are here added for the information of the curious reader, and will conclude what it is feared may by ſome be thought a tedious note.

It was written by Mr. Edward Hatton, ſurveyor to one of the Fire-offices in London, and the author of Comes Comercii, an Index to Intereſt, and other uſeful books. The duty of the author's employment obliged him to make ſurveys of houſes in all parts of the city, and in the diſcharge thereof he took every opportunity of remarking what appeared to him moſt worthy of note. His View of London contains the names of ſquares, ſtreets, lanes, &c. and a deſcription of all public edifices, among theſe are the churches, which, he being very well ſkilled in architecture, are no where elſe ſo accurately deſcribed; and although in the book the monumental inſcriptions are ſometimes erroneouſly given, no one can ſee it, as he may almoſt every day, expoſed to ſale on ſtalls, but muſt regret that a work of ſuch entertainment and utility is held ſo cheap.

* Of the ſeveral poems written on occaſion of this ſolemnity, Dryden's Alexander's Feaſt has unqueſtionably the preference; though it has been remarked that the two concluding lines have the turn of an epigram. Without pretending to determine on their reſpective merits, here follows a liſt of as many others of them as are to be found in Dryden's Miſcellany.

A Song for St. Cecilia's day, 1687. By Mr. Dryden, part IV. page 331. Set to muſic by Mr. Handel many years after it was written.

A Song for St. Cecilia's day, 1690. Written by Tho. Shadwell, Eſq. compoſed by Mr. King, part IV. page 93.

An Ode for St. Cecilia's day, 1690, part VI. page 130.

An Ode for St. Cecilia's day, 1693, written by Mr. Tho. Yalden, and compoſed by Mr. Daniel Purcell, part IV. page 35.

A Hymn to Harmony, written in honour of St. Cecilia's day, 1701, by Mr. Congreve, ſet to muſick by Mr. John Eccles, maſter of her majeſty's muſick, part IV. page 308.

A Song for St. Cecilia's day at Oxford. By Mr. Addiſon, part IV. page 20.

Beſides theſe there is extant an ode for St. Cecilia's day, 1708, by Mr. Pope, printed among his works.

† Vide Preface to Dr. Croft's Anthems.

The

The ſeveral works abovementioned were compoſed with great labour and ſtudy, and with a view to the eſtabliſhment of a laſting reputation; but there are others, that is to ſay, hymns, in the Harmonia Sacra*, and ſingle ſongs and ballad tunes to a very great number, in the printed collections of his time, which alone ſhew the excellencies of Purcell in vocal compoſition; even his rounds and catches, many whereof were compoſed and ſung almoſt at the ſame inſtant, have all the merit which can be aſcribed to that ſpecies of harmony. And here it may not be improper to mention an anecdote reſpecting one of them, which the communication of a friend to this work has enabled the author to give. The reverend Mr. Subdean Goſtling played on the viol da gamba, and loved not the inſtrument more than Purcell hated it. They were very intimate as muſt be ſuppoſed, and lived together upon terms of friendſhip; nevertheleſs, to vex Mr. Goſtling, Purcell got ſome one to write the following mock eulogium on the viol †, which he ſet in the form of a round for three voices.

Of all the inſtruments that are,
None with the viol can compare:
Mark how the ſtrings their order keep,
With a whet whet whet and a ſweep ſweep ſweep;
But above all this ſtill abounds,
With a zingle zingle zing, and a zit zan zounds.

Though the unſettled ſtate of public affairs at the time when he lived, obliged almoſt every man to attach himſelf to one or other of the two contending parties, Purcell might have availed himſelf of that exemption which men of his peaceable profeſſion have always a right to inſiſt on, but he ſeemed not diſpoſed to claim it. In James the Second's time he ſung down the Whigs, and in that of William, the Tories. It is true he did not like William Lawes ſacrifice his life

* The Harmonia Sacra is a collection in two books, of divine hymns and dialogues, ſet to muſic by Lock, Humphrey, Blow, Purcell, and others. The third edition, printed in 1714, is by far the beſt. In it are four anthems by Purcell, and three by Croft, Blow, and Clark. To the ſecond book are verſes addreſſed to Blow and Purcell by Dr. Sacheverell. Tate collected the words, and publiſhed them in a ſmall volume without the muſic.

† It was firſt printed in the ſecond book of the Pleaſant Muſical Companion, publiſhed in 1701, and has been continued in moſt of the ſubſequent collections of Catches.

to the intereſts of a maſter who loved and had promoted him, but he poſſeſſed a kind of tranſitory allegiance; and when the former had attained to ſovereignty, beſides thoſe gratuitous effuſions of loyalty, which his relation to the court diſpoſed him to, could as eaſily celebrate the praiſes of William as James.

'His billet at the fire was found,
'Whoever was depos'd or crown'd.'

This indifference is in ſome degree to be accounted for by that mirth and good humour, which ſeem to have been habitual to him; and this perhaps is the beſt excuſe that can be made for thoſe connexions and intimacies with Brown and others, which ſhew him to have been not very nice in the choice of his company. Brown ſpent his life in taverns and alehouſes; the Hole in the Wall in Baldwin's Gardens was the citadel in which he baffled the aſſaults of creditors and bailiffs, at the ſame time that he attracted thither ſuch as thought his wit atoned for his profligacy. Purcell ſeems to have been of that number, and to merit cenſure for having proſtituted his invention, by adapting muſic to ſome of the moſt wretched ribaldry that was ever obtruded on the world for humour. The houſe of Owen Swan, a vintner * in Bartholomew-lane, humouroufly called Cobweb-hall, was alſo a place of great reſort with the muſical wits of that day; as alſo a houſe in Wych-ſtreet, behind the New Church in the Strand, within time of memory known by a ſign of Purcell's head, a half length; the

* In the Pleaſant Muſical Companion, printed in 1726, is a catch on this perſon, the words whereof were written by himſelf. A gentleman now living, who knew him, relates that the ſign of his houſe was the Black Swan, and that he was pariſh-clerk of St. Michael's in Cornhill; that failing in his trade as a vintner in his latter years, he removed to a ſmall houſe in St. Michael's alley, and took to the ſelling of tobacco, truſting to the friendſhip of a numerous acquaintance; and that on his tobacco papers were the following lines compoſed by himſelf.

The dying Swan in ſad and moving ſtrains,
Of his near end and hapleſs fate complains,
In pity then your kind aſſiſtance give,
Smoke of Swan's beſt, that the poor bird may live.

A like exhortation to lend aſſiſtance to this poor old man, is contained in the following epigram, written by one of his friends.

The aged Swan, oppreſt with time and cares,
With Indian ſweets his funeral prepares,
Light up the pile, thus he'll aſcend the ſkies,
And, Phœnix like, from his own aſhes riſe.

dreſs

dreſs a brown full-bottomed wig, and a green night-gown, very finely executed. The name of the perſon who laſt kept it as a tavern, was one Kennedy, a good performer on the baſſoon, and formerly in the opera band.

But notwithſtanding the intimacies above-mentioned, he had connexions that were honourable. The author of the Life of the Lord Keeper North, ſpeaking of his lordſhip's ſkill in the ſcience, and the delight he took in the practice of muſic, ſays that at his houſe in Queen-ſtreet his lordſhip had a concert, of which Mr. Purcell had the direction; and at that time of day concerts were ſo rare, that it required the aſſiſtance of no leſs than a maſter to keep four or five performers together: His ſcholars were the ſons and daughters of the nobility and principal gentry in the kingdom, a circumſtance which alone beſpeaks the nature of his connexions; and the rank he held in his profeſſion.

Of his performance on the organ we are able to ſay but little, there being no memorials remaining that can tend to gratify our curioſity in this reſpect, ſave a humorous rebus in Latin metre, written by one Mr. Tomlinſon, and here inſerted; in which it is intimated that he was not leſs admired for his performance than his compoſitions. The verſes above alluded to were ſet to muſic in the form of a catch by Mr. Lenton; they were firſt printed in the ſecond book of the Pleaſant Muſical Companion, puhliſhed in 1701, and are as follow:

Galli marita, par tritico ſeges,
Prænomen eſt ejus, dat chromati leges;
Intrat cognomen blanditiis Cati,
Exit eremi in Ædibus ſtati,
Expertum effectum omnes admirentur.
Quid merent Poetæ? ut bene calcentur.

Thus tranſlated and ſet to muſic.

A mate to a cock, and corn tall as wheat,
Is his Chriſtian name who in muſick's compleat:
His ſurname begins with the grace of a cat,
And concludes with the houſe of a hermit; note that.
His ſkill and performance each auditor wins,
But the poet deſerves a good kick on the ſhins.

Purcell died on the twenty-firſt day of November, 1695*: There-

* Dr. Boyce, in the account of Purcell prefixed to his Cathedral Muſic, vol. II. ſays that he reſigned his place of organiſt of Weſtminſter-abbey in 1693; but in this particular he ſeems to have been miſinformed: Upon ſearching the treaſurer's accounts for 1694,

Purcell

is a tradition that his death was occaſioned by a cold which he caught in the night, waiting for admittance into his own houſe. It is ſaid that he uſed to keep late hours, and that his wife had given orders to his ſervants not to let him in after midnight: Unfortunately he came home heated with wine from the tavern at an hour later than that preſcribed him, and through the inclemency of the air contracted a diſorder of which he died. If this be true, it reflects but little honour on Madam Purcell, for ſo ſhe is ſtyled in the advertiſements of his works; and but ill agrees with thoſe expreſſions of grief for her dear lamented huſband, which ſhe makes uſe of to Lady Howard in the dedication of the Orpheus Britannicus †. It ſeems probable that the diſeaſe of which he died was rather a lingering than an acute one, perhaps a conſumption; and that, for ſome time at leaſt, it had no way affected the powers of his mind, ſince one of the moſt celebrated of his compoſitions, the ſong 'From roſy bowers,' is in the printed book ſaid to have been the laſt of his works, and to have been ſet during that ſickneſs which put a period to his days. He was interred in Weſtminſter-abbey. On a tablet fixed to a pillar, before which formerly ſtood the organ ‡, placed there by his patroneſs the Lady Elizabeth Howard, is an inſcription, which has been celebrated for its elegance, and is as follows:

Purcell appears to have been then organiſt. Farther he is a ſubſcribing witneſs to an agreement dated 20th July, 1694, between the dean and chapter of Weſtminſter and Father Smith for repairing the abbey organ, and is therein called organiſt of the ſaid church. The treaſurer's accounts for 1695 are not to be found; nor can any entry be found in the books or accounts of the abbey that will determine the queſtion whether Purcell reſigned or died in the office; but upon the evidence above ſtated the latter is the more eligible ſuppoſition. As organiſt of the chapel royal he was ſucceeded by Mr. Francis Piggot, organiſt of the Temple; and as organiſt of Weſtminſter abbey by Dr. Blow, who was his ſenior, and had been his maſter.

† Mr. Wanley in the Harleian Catalogue, No. 1272, giving an account of Stradella, ſays that when Purcell, who had only ſeen two or three of his compoſitions, heard that he was aſſaſſinated, and upon what account, he lamented him exceedingly; nay, ſo far as to declare that he could have forgiven him an injury in that kind; and then adds this reflection of his own, 'which thoſe who remember how lovingly Mr. Purcell lived with 'his wife (or rather what a loving wife ſhe proved to him) may underſtand without far-'ther explication.'

‡ The cuſtomary place of interment for an organiſt is under the organ of his church. In Purcell's time, and long after, the organ of Weſtminſter-abbey ſtood on the north ſide of the choir, and this was anciently the ſtation of the organ in all churches. In Hollar's fine view of the inſide of old St. Paul's in Sir William Dugdale's hiſtory of that cathedral, the organ is ſo ſituated, as it is at this day at Canterbury and the king's chapel. The reaſon of it was that the organiſt ſhould not be obliged to turn his back to the altar. But this punctilio is now diſregarded, and, which is extraordinary, even at the embaſſador's chapel in Lincoln's-Inn fields, where the organ ſtands at the weſt end, as in moſt churches in this kingdom.

'Here

‘ Here lyes
‘ Henry Purcell, Eſq;
‘ Who left this life,
‘ And is gone to that bleſſed place,
‘ Where only his harmony
‘ can be exceeded.
‘ Obiit 21mo. die Novembris,
‘ Anno Ætatis ſuæ 37mo,
‘ Annoq; Domini 1695.’

Lady Howard had been a ſcholar of Purcell; ſhe was the eldeſt daughter of Thomas earl of Berkſhire, and the wife of Dryden, who is plainly alluded to in the dedication of the Orpheus Britannicus. Many of his beſt compoſitions were made for her entertainment, and were recommended by her own performance. Purcell had ſet the muſic to King Arthur, and many other of Dryden's dramatic works. Dryden wrote an ode on his death which Dr. Blow ſet to muſic; and Lady Howard erected the tablet. From all theſe particulars the inference is not unnatural that Dryden was the author of the above inſcription. On a flat ſtone over his grave was the following epitaph, now totally effaced.

Plaudite, felices ſuperi, tanto hoſpite; noſtris
Præfuerat, veſtris additur ille choris:
Invida nec vobis Purcellum terra repoſcat,
Queſta decus ſeĉli, deliciaſque breves.
Tam cito deceſſiſſe, modos cui ſingula debet
Muſa, prophana ſuos religioſa ſuos.
Vivit Io et vivat, dum vicina organa ſpirant,
Dumque colet numeris turba canora Deûm.

Thus tranſlated.

Applaud ſo great a gueſt celeſtial pow'rs,
Who now reſides with you, but once was ours;
Yet let invidious earth no more reclaim
Her ſhort-liv'd fav'rite and her chiefeſt fame;
Complaining that ſo prematurely dy'd
Good-nature's pleaſure and devotion's pride.

Dy'd? no he lives while yonder organs ſound,
And ſacred echos to the choir rebound.

The dwelling-houſe of Purcell was in a lane in Weſtminſter, beyond the abbey, called St. Anne's lane, ſituated on the ſouth ſide of Tothill-ſtreet, between Peter's-ſtreet and the eaſt end of Orchard-ſtreet *. It is preſumed that he married young; at leaſt it is certain that he was a houſekeeper at the age of twenty-five, for his firſt Sonatas, publiſhed in 1683, are in the London Gazette of June 11, in that year, advertiſed to be ſold at his houſe abovementioned.

Of the circumſtances of his family we have no kind of intimation, other than the acknowledgment of his widow to Lady Howard that her generoſity had extended itſelf to his poſterity, and that the favours ſhe had entailed upon them were the moſt valuable part of their inheritance: from hence we may conclude that he had children living at the time of his deceaſe, and that they were but ill provided for †. Of theſe we have been able to trace one only, viz. a ſon named Edward, who was bred to muſic, and in July 1726 was elected organiſt of the church of St. Margaret, Weſtminſter ‡. He was alſo organiſt of the church of St. Clement Eaſtcheap, London, and dying in the year 1740, was ſucceeded in that place by his ſon Henry, who had been bred up in the king's chapel under Mr. Gates. This Henry became alſo organiſt of the church of St. Edmund the King, London, and afterwards of that of St. John, Hackney. He died about twenty-five years ago. His father was a good organiſt, but himſelf a very indifferent one. Henry Purcell had two brothers, the one named Edward, whoſe hiſtory is contained in a monumental

* There is a ſort of curioſity in ſome readers which it is poſſible may be gratified by the following note. Dr. Heyther lived at Weſtminſter in the ſame houſe with Camden. Dr. Chriſtopher Gibbons in New-ſtreet, betwixt the Ambry [Almonry] and Orchard-ſtreet Weſtminſter. In the Gazette for July 6, 1671, he advertiſes the loſs of a ſilver tankard from thence. Dr. Blow's houſe was in the Broad Sanctuary, Weſtminſter: Jeremy Clark's dwelling was in St. Paul's church yard, where now the Chapter houſe ſtands.

† His will, dated the firſt day of November, 1695, recites that at the time of making it he was very *ill in conſtitution*, but of ſound mind. In it no particular mention is made of his eſtate or effects, or of his children: It is in ſhort a general deviſe to his loving wife Frances, and an appointment of her his executrix, and was proved by her in the prerogative court of the archbiſhop of Canterbury, on the ſeventh day of December, 1695.

‡ Upon an inſpection of the pariſh-books for the purpoſe of aſcertaining this fact, it appears that the organ of this church was built by Father Smith in 1676, and that himſelf was the firſt organiſt there, and played for a ſalary.

in-

inſcription on his grave-ſtone in the chancel of the church of Wightham near Oxford, and here inſerted *. The other was Daniel, a muſician, who will be the ſubject of the next article.

The premature death of Purcell was a great affliction to the lovers of his art. His friends, in conjunction with his widow, for whom and his family he had not been able to make any great proviſion, were anxious to raiſe a monument of his fame. To that end they ſelected chiefly from his compoſitions for the theatre, ſuch ſongs as had met with a favourable reception, and by the help of a ſubſcription of twenty ſhillings each perſon, publiſhed in the year 1698 that well-known work the Orpheus Britannicus, with a dedication to the author's good friend and patroneſs the abovementioned Lady Howard, and commendatory verſes by his brother Daniel, Mr. J. Talbot, fellow of Trinity college, Cambridge, Henry Hall, organiſt of Hereford, and other perſons †.

It is conceived that the Orpheus Britannicus ſuffered not a little from the impatience of thoſe who were contributors to the expence of it; for had due time been allowed, there would have been found among the author's compoſitions, particularly his muſic for plays, a great number of ſongs, for the omiſſion whereof no reaſon but that above can be aſſigned. To go no farther, in the Tempeſt are many recitatives and ſongs equally good with the beſt in the Orpheus Britannicus; and if this ſhould be doubted, let the following, taken from that drama, and which has never yet been printed, ſpeak for itſelf.

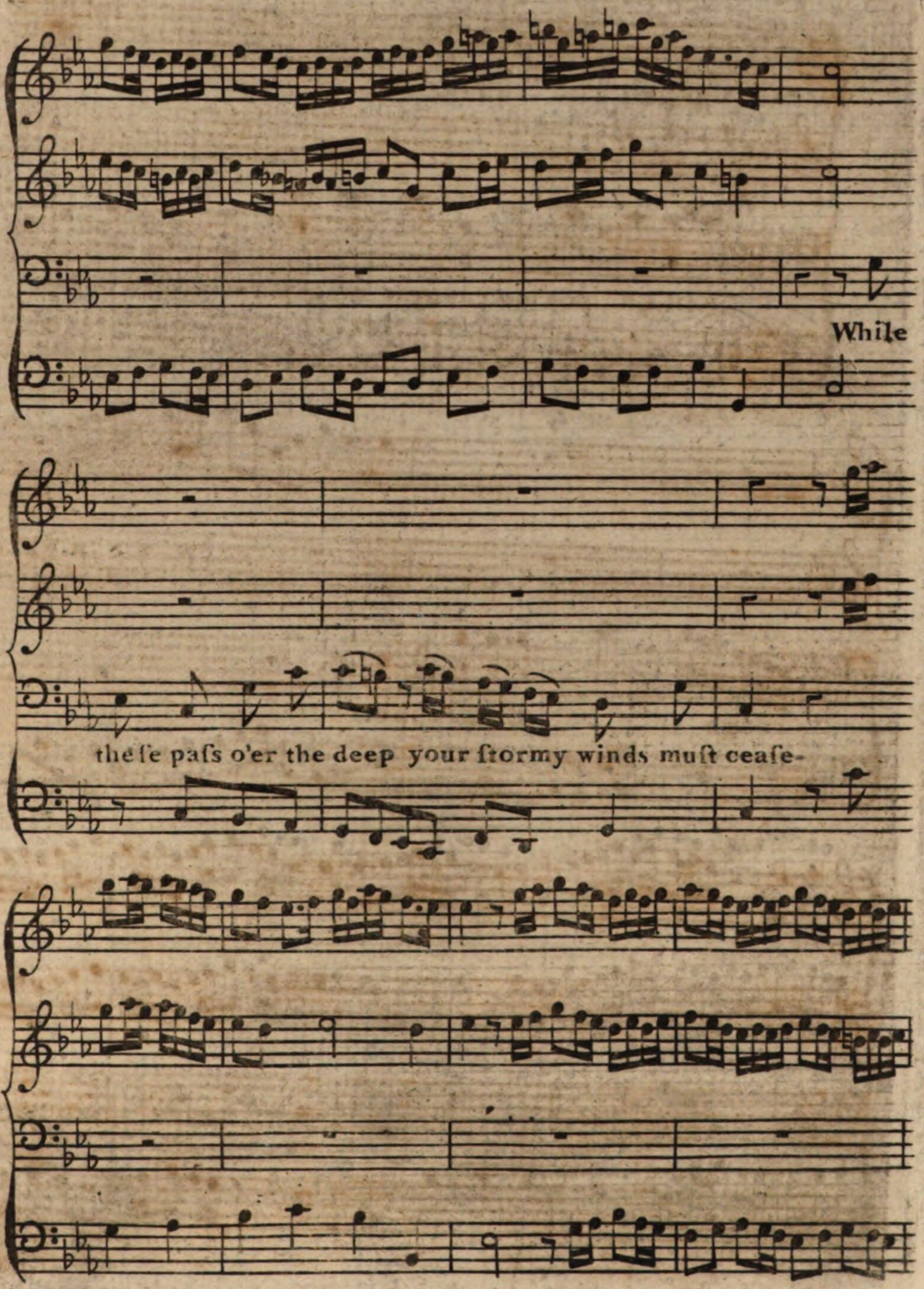
* 'Here lyeth the body of EDWARD PURCEL, eldeſt ſon of Mr. PURCEL, gentleman 'of the royal chapel, and brother to Mr. HENRY PURCEL, ſo much renown'd for his ſkill 'in muſick. He was gentleman-uſher to king Charles the 2d. and lieutenant in Col. 'Trelawney's regiment of foot, in which for his many gallant actions in the wars of Ire-'land and Flanders, he was gradually advanced to the honour of lieutenant-colonel. He 'aſſiſted Sir GEORGE ROOK in the taking of Gibraltar, and the prince of HESSE in the 'memorable defence of it. He followed that prince to Barcelona, was at the taking of Mount-'joy, where that brave prince was killed; and continued to ſignalize his courage in the ſiege 'and taking of the city in the year 1705. He enjoyed the glory of his great ſervices till 'the much lamented death of his late miſtreſs queen ANNE, when, decayed with age, 'and broken with misfortunes, he retired to the houſe of the Right Hon. Montague earl 'of Abingdon, and died June 20th, 1717. Aged 64.'

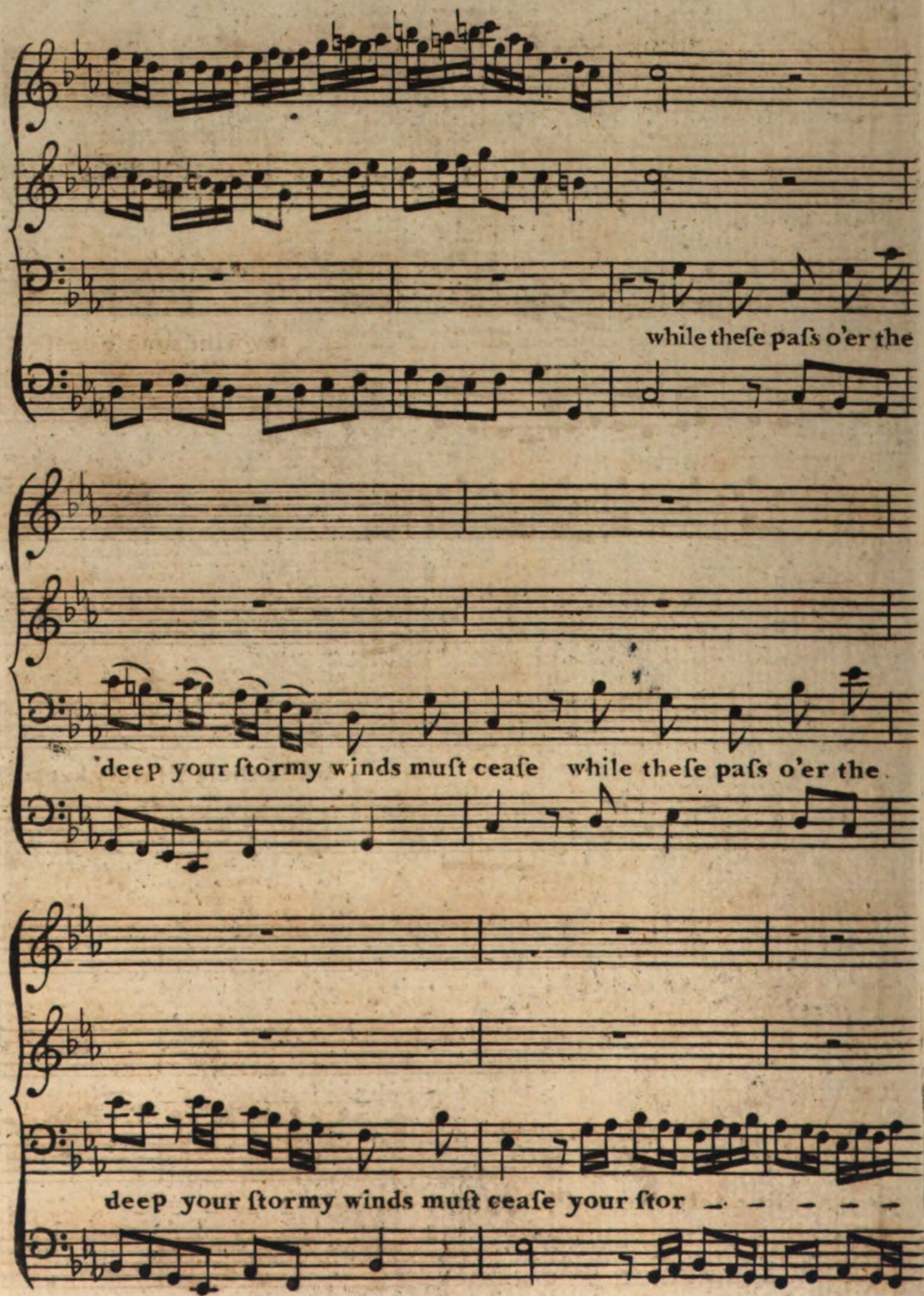
† A ſecond edition of the Orpheus Britannicus was publiſhed in 1702, in a better character than the former, and with the addition of above thirty ſongs; to make room for which ſome in the firſt edition are omitted. The additional ſongs were communicated by the Rev. Mr. George Lluellyn. This perſon had been a page of the back-ſtairs in the reign of Charles II. and at court became acquainted with Purcell. Afterwards he entered into holy orders, and had a living near Shrewſbury.

ÆOLUS

ÆOLUS you muſt appear my great commands to hear

rough - - - Æolus appear


While
these pass o'er the deep your stormy winds must cease-


while theſe paſs o'er the
deep your ſtormy winds muſt ceaſe while theſe paſs o'er the.
deep your ſtormy winds muſt ceaſe your ſtor

my winds muſt ceaſe

while theſe I ſafely keep I

ſa_fely keep I'll bleſs my wa_

- - try realm with peace while

these I ſafely keep I ſa - - fely keep I'll bleſs - - - - -

my watry realm with

peace

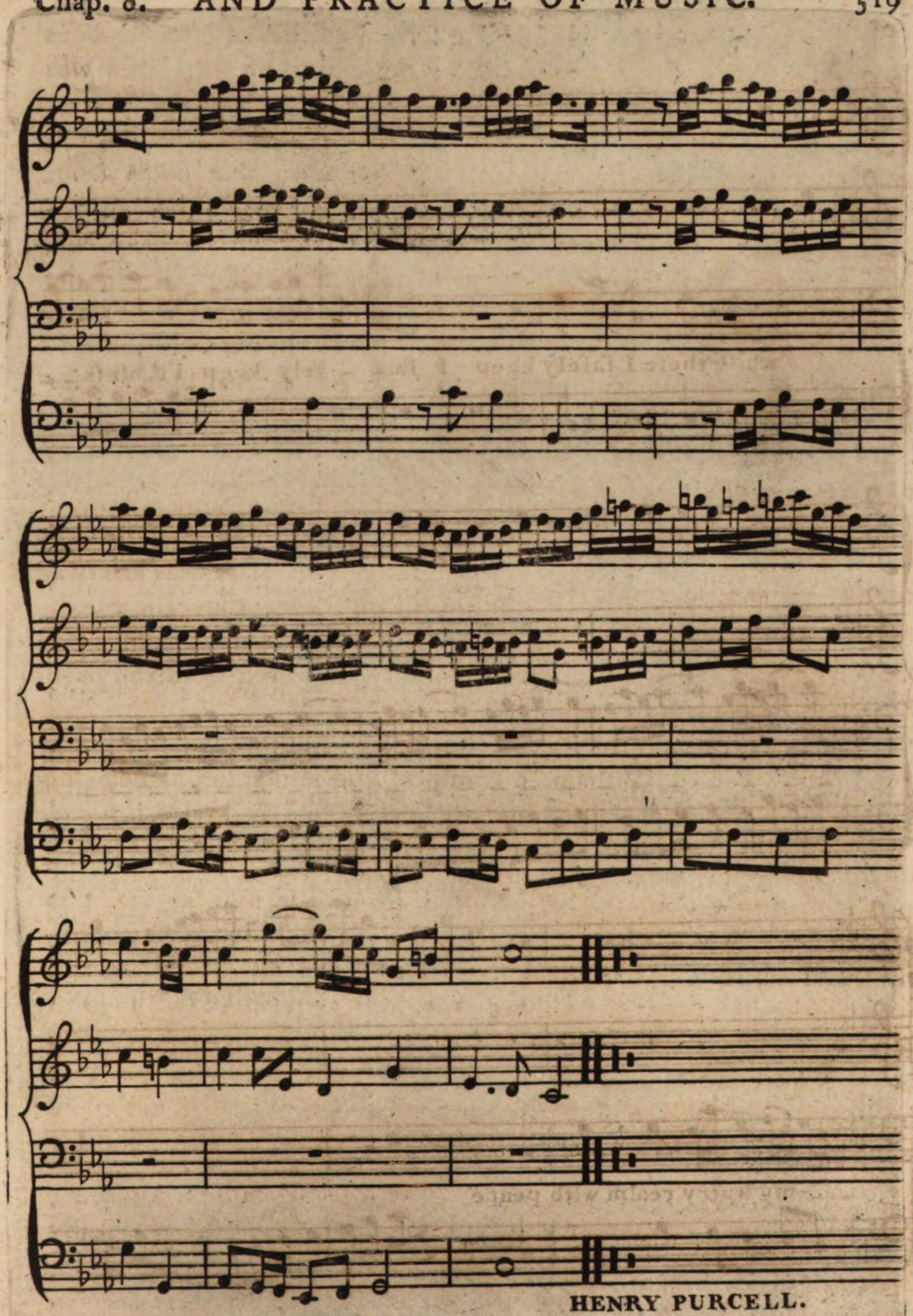
while theſe I ſafely

keep I ſafe – ly keep I'll bleſs my wa – – – – – – – –

– – – try realm with peace

while theſe I ſafely keep I ſa - - fely keep I'll bleſs - -

- - my watry realm with peace



HENRY PURCELL.

In the year 1702 was publiſhed a ſecond edition of the Orpheus Britannicus, and alſo a ſecond book; the editor of this latter was Henry Playford. It is dedicated to Charles Lord Halifax, and contains ſongs in the Fairy Queen, the Indian Queen, birthday ſongs *, and other occaſional compoſitions, together with that noble ſong, 'Genius of England.' This latter compoſition, which has an accompanyment for a trumpet, and is ſaid to have been ſung by Mr. Freeman and Mrs. Cibber, leads us to remark that Purcell was the firſt who compoſed ſongs with ſymphonies for that inſtrument; and that it is to be inferred from the many inſtances in the Orpheus Britannicus of ſongs ſo accompanied, that he had a great fondneſs for it, which is thus to be accounted for:

In the royal houſhold is an eſtabliſhment of a ſerjeant and office of trumpets, conſiſting of the ſerjeant and ſixteen trumpets in ordinary. The orgin of this office may be traced back to the time of Edw. VI. when Benedict Browne was ſerjeant-trumpeter, with a ſalary of 24l. 6s. 8d. per ann. See vol. III. page 479. The ſalary was afterwards augmented to 100l. and ſo continues; but even thus encreaſed, it bears but a ſmall proportion to the perquiſites or fees of office, ſome of which ariſe from creations of nobility, and even from the patents by which ſheriffs are appointed.

In Purcell's time the ſerjeant was Matthias Shore. This man had a brother named William, a trumpet, and alſo a ſon named John, who by his great ingenuity and application had extended the power of that noble inſtrument, too little eſteemed at this day, beyond the reach of imagination, for he produced from it a tone as ſweet as that of a hautboy. Matthias Shore had alſo a daughter, a very beautiful and amiable young woman, whom Purcell taught to ſing and play on the harpſichord. Cibber was well acquainted with John Shore, and being one day on a viſit to him at his houſe, happened to hear his ſiſter at her harpſichord, and was ſo charmed with her, that he became her lover and married her. Cibber was then not quite twenty-two years of age, and, as himſelf confeſſes †, had no other

* Among theſe is the ſong 'May her bleſt example chaſe,' the baſs whereof is the melody of the old ballad 'Cold and raw.' For the hiſtory of this compoſition vide ante page 6, in not.

† Of this family the following is the farther hiſtory. William Shore ſucceeded Matthias, and ſurvived him but a few years. By a note in Strype, [St. Martin's in the Fields, page

income than twenty pounds a year allowed him by his father, and twenty ſhillings a week from the theatre*, which could ſcarce amount to above thirty pounds a year more. The marriage having been contracted againſt the conſent of the lady's father, ſhe and her huſband were by him left to ſhift for themſelves; upon which ſhe took to the ſtage; and in a part in Don Quixote, together with Mr. Freeman, ſung the ſong abovementioned, her brother performing the ſymphony on the trumpet.

CHAP. IX.

TO entertain an adequate idea of the merits of Purcell, we muſt view him in the different lights of a compoſer for the church, the theatre, and the chamber. He was not fond of ſervices, and, excepting that ſublime compoſition, his Te Deum and Jubilate, his ſervice in Bb, and what is called his ſecond or Benedicite ſervice, in the ſame key, we know of no work of his of this kind extant. Anthems afforded more exerciſe for his invention,

page 73,] it appears that he was buried in the old church of that pariſh. Old Mr. Shore was afterwards ſo far reconciled to his daughter Mrs. Cibber, that he gave her a ſmall fortune; the reſt of what he was poſſeſſed of he laid out in building a houſe on the bank of the Thames, which was called Shore's Folly, and has been demoliſhed ſeveral years. John Shore the ſon ſucceeded his uncle in the office of Serjeant Trumpeter; and by the liſts of the royal houſhold it appears that in 1711 he had a place in the queen's band. At the public entry of king George I. in 1714, he rode as Serjeant Trumpeter in cavalcade, bearing his mace; and on the eighth day of Auguſt, 1715, upon a new eſtabliſhment of gentlemen and additional performers in the king's chapel, was ſworn and admitted to the place of luteniſt therein. He was a man of humour and pleaſantry, and was the original inventor of the tuning-fork, an inſtrument which he conſtantly carried about him, and uſed to tune his lute by, and which whenever he produced it gave occaſion to a pun. At a concert he would ſay, 'I have not about me a pitch-pipe, but I have what will 'do as well to tune by, a pitch-fork.' Some of his contemporaries in office, now living, give him the character of a well-bred gentleman, extremely courteous and obliging to all. It is ſaid that he had the misfortune to ſplit his lip in ſounding the trumpet, and was ever after unable to perform on that inſtrument, and alſo to be engaged in contentious ſuits for the aſcertaining of his fees; and that his bad ſucceſs in ſome of them, diſordered his underſtanding, inſomuch that meeting one day with Dr. Croft in the Park, he would needs fight him. He died in the year 1753, and was ſucceeded in his place of Serjeant Trumpeter by Mr. Valentine Snow, and in that of luteniſt to the chapel by Mr. John Immyns. His ſiſter Mrs. Cibber was very much afflicted with an aſthma, and died about the year 1730. Theſe particulars reſpecting Cibber's marriage, and his wife's father, are related by his daughter, Mrs. Charlotte Charke, in a narrative of her life, publiſhed in 1755.

* Apology for his Life, quarto, page 107.

and in theſe his excellencies are beyond the reach of deſcription: That of his to the words 'O give thanks,' is eſteemed the moſt capital of them; but there are others, namely, 'O God thou art my God,' 'O 'God thou haſt caſt us out,' 'O Lord God of hoſts,' 'Behold I bring 'you glad tidings,' 'Be merciful unto me O God,' and 'My ſong 'ſhall be alway of the loving kindneſs of the Lord,' a ſolo anthem, compoſed on purpoſe for Mr. Goſtling; which are in a ſtyle ſo truly pathetic and devout, that they can never be heard without rapture by thoſe who are ſenſible of the powers of harmony: and ſo finely were his harmonies and melodies adapted to the general ſenſe of mankind, that all who heard were enamoured of them. Brown in one of his Letters mentions that the cathedrals were crowded whenever an anthem of Purcell was expected to be ſung.

Of his compoſitions for the theatre we are enabled to form ſome judgment, from thoſe parts of them that are publiſhed in the Orpheus Britannicus; of theſe the muſic to King Arthur ſeems to have been the moſt admired: the froſt ſcene in that drama, and the very artful commixture of ſemitones therein, contrived to imitate that ſhivering which is the effect of extreme cold, have been celebrated by the pen of Mr. Charles Gildon, in his Laws of Poetry; but doubtleſs the moſt perfect of his works of this ſort are the muſic to the Tempeſt, the Indian Queen, and Oedipus. The former of theſe plays, in compliance with the very corrupt taſte of the times, was altered by Sir William D'avenant and Dryden from Shakeſpeare, who, as if they had formed their judgment of dramatic poeſy rather on the precepts of Monſ. Quintinye, than of Ariſtotle, and thought that the exact regularity obſerved in the planning of the gardens of that day, afforded a good rule for the conduct of the drama, choſe that the characters of Caliban and Miranda ſhould each have a counterpart, and accordingly have given us a Sycorax, a female ſavage; and Hyppolito, a man that never ſaw a woman.

It is ſaid that Dryden wrote his Alexander's Feaſt with a view to its being ſet by Purcell, but that Purcell declined the taſk, as thinking it beyond the power of muſic to expreſs ſentiments ſo ſuperlatively energetic as that ode abounds with. The truth of this aſſertion may well be queſtioned, ſeeing that he compoſed the Te Deum, and ſcrupled not to ſet to muſic ſome of the moſt ſublime paſſages in the Pſalms, the Prophecy of Iſaiah, and other parts of holy ſcripture; not to mention

tion that Mr. Thomas Clayton, he that ſet Mr. Addiſon's opera of Roſamond, who was the laſt in the loweſt claſs of muſicians, ſaw nothing in Alexander's Feaſt to deter him from ſetting and performing it at the great room in Villiers ſtreet, York Buildings, in 1711, Sir Richard Steele and he being then engaged in an undertaking to perform concerts at that place for their mutual benefit *. But Clayton's compoſition met with the contempt it deſerved; and the injury done by him to this admirable poem was amply repaired by Mr. Handel.

As to the chamber-muſic of Purcell, it admits of a diviſion into vocal and inſtrumental; the firſt claſs includes ſongs for one, two, and three voices; thoſe for a ſingle voice, though originally compoſed for the ſtage, were in truth Cantatas, and perhaps they are the trueſt models of perfection in that kind extant; among the principal of theſe are 'From roſy bowers,' ſung by Mrs. Croſs in the character of Altiſidora, in the third part of Don Quixote; and that other 'From ſilent ſhades;' to which we may add the incantation in the Indian Queen, 'Ye twice ten hundred deities,' with the ſong that follows it, 'Seek not to know what muſt not be revealed;' and that baſs ſong ſung by Cardenio in Don Quixote, 'Let the dreadful engines of eternal will †.' Nor can leſs with juſtice be ſaid of his ſongs for two voices, particularly 'Sing all ye Muſes,' 'When Myra ſings,' 'Fair Chloe my breaſt ſo alarms,' and others: as to his dialogues 'Since times are ſo bad,' and 'Now the maids and the men,'

* Life of Mr. John Hughes prefixed to his poems.

† Of the two compoſitions laſt abovementioned we are able here to give the judgment of foreigners. When the Italian muſicians, who came hither with the Princeſs of Modena, king James the Second's queen, became acquainted with our language, they diſcovered great beauties in Purcell's recitative; and it is ſaid on very good authority, that the notes to the words in the ſong, 'Seek not to know, &c.

'Enquire not then who ſhall from bonds be freed,
'Who 'tis ſhall wear a crown, and who ſhall bleed,'

charmed them to aſtoniſhment.

And touching the other, a reverend divine, a member of a cathedral choir, a great lover and an excellent judge of muſic, communicates the following anecdote. 'A very 'eminent maſter in London told me that a diſciple of his, who went by his advice to 'Italy for improvement of his ſtudies in muſic; at his firſt viſit to him after his return, 'mentioned his having heard Purcell talked of as a great compoſer, and deſired his opi-'nion of him; for an anſwer the maſter ſat down to the harpſichord, and performed this 'ſong. The young gentleman was ſo ſtruck when he heard the paſſage "Can nothing "warm me," that he did not know how to expreſs his admiration, but by crying out he 'had never heard muſic before,'

they

they are ſongs of humour, and in a ſtyle ſo peculiarly his own, that we know not to what teſt of compariſon they can be brought, or how to judge of them, otherwiſe than by their own intrinſic excellence.

Other compoſitions of his there are of a claſs different from thoſe abovementioned, as ballads and catches, of which he made many. The air 'What ſhall I do to ſhew how much I love her,' in the opera of Diocleſian; 'If love's a ſweet paſſion,' in the Fairy Queen *; and another printed in Comes Amoris, book IV. ſong I. to the words 'No, no, poor ſuff'ring heart,' are ballads, and perhaps the fineſt of the kind ever made. Of Catches it may be ſaid that they are no more the teſt of a muſician's abilities than an epigram is of a poet's; nevertheleſs each has its peculiar merit: and of the catches of Purcell it may be ſaid, that they have every excellence that can recommend that ſpecies of vocal harmony.

As Purcell is chiefly celebrated for his vocal compoſitions, it may perhaps be conceived that in the original performance of them they derived conſiderable advantages, and that the ſingers, like the actors of that day, had abilities ſuperior to thoſe of the preſent; but this, as far as the enquiry can be traced, was not the fact: Before the introduction of the Italian opera into England the uſe of the vocal organs was but little underſtood; and as to what is called a fine manner, the beſt ſingers were as much ſtrangers to it as they were to the ſhake, and thoſe many nameleſs graces and elegances in ſinging now ſo familiar to us; for which reaſon it is that we ſee in many of Purcell's ſongs the graces written at length, and made a part of the compoſition. From all which it may be inferred that the merit of the ſingers in and about his time reſted chiefly in that perfection which is common to all ages, a fine voice. Thoſe among them who ſeemed to have been moſt liberally endowed with this gift, were, of men Mr. James Bowen, Mr. Harris, Mr. Freeman, and Mr. Pate, all actors and ſingers at the theatres †; and Mr. Damaſcene, Mr. Woodſon, Mr. Turner, and Mr. Bouchier, gentlemen of the chapel ‡; and of women, Mrs. Mary Davis, Miſs Shore, afterwards Mrs. Cibber, Mrs. Croſs, Miſs Campion, and Mrs. Anne Bracegirdle ||.

* Printed among his Ayres, page 12.

† None of the men abovementioned are greatly celebrated as ſingers, their chief praiſe being that they were excellent actors, eſpecially Harris, who is highly ſpoken of by Downes.

‡ The gentlemen of the chapel about this time were uſed occaſionally to aſſiſt in muſical performances on the ſtage, but queen Anne thinking the practice indecent forbad it.

|| Mrs. Davis was one of thoſe female actreſſes who boarded with Sir William D'avenant in

His muſic for inſtruments conſiſts of overtures, act-tunes, and dance-tunes compoſed for the theatre, and the two ſets of Sonatas

in his houſe. Downes relates that ſhe acted the part of Celania, a ſhepherdeſs, in a play called the Rivals, ſaid to have heen written by him; and in it ſung, in the character of a ſhepherdeſs mad for love, the following ſong.

My lodging it is on the cold ground,
and very hard is my fare;
But that which troubles me moſt is
the unkindneſs of my dear;
Yet ſtill I cry, O turn love,
and I prethee love turn to me,
For thou art the man that I long for,
and alack what remedy!

I'll crown thee with a garland of ſtraw then,
and I'll marry thee with a ruſh ring,
My frozen hopes ſhall thaw then,
and merrily we will ſing;
O turn to me my dear love,
and I prethee love turn to me,
For thou art the man that alone canſt
procure my liberty.

But if thou wilt harden thy heart ſtill,
and be deaf to my pittyful moan,
Then I muſt endure the ſmart ſtill,
and tumble in ſtraw all alone;
Yet ſtill I cry, O turn love,
and I prethee love turn to me,
For thou art the man that alone art
the cauſe of my miſery.

Which king Charles the Second hearing, he was ſo pleaſed that he took her off the ſtage, and had a daughter by her, who was named Mary Tudor, and was married to Francis lord Ratcliffe, afterwards earl of Derwentwater. Mrs. Davis was alſo a fine dancer, ſhe danced with Mr. Prieſt an Entrée in a maſque in the laſt act of Dryden's comedy of Feigned Innocence or Sir Martin Mar-all, and was greatly applauded. Of Miſs Shore mention has already been made. Mrs. Croſs was a celebrated actreſs, eſpecially in thoſe characters in which ſinging was required. She acted the part of Altiſidora in the third part of Don Quixote, and in that character ſung the ſong 'From roſy bowers.' The hiſtory of Mrs. Bracegirdle is well known. She it ſeems had a fine voice, and acted the part of Marcella in the ſecond part of Don Quixote, and in it ſung the ſong 'I burn, 'I burn,' ſet to muſic by Mr. John Eccles. In the Orpheus Britannicus is a ſong in which ſhe is celebrated for her performance of this character. Miſs Campion was a young woman of low extraction, unhappy in a beautiful perſon and a fine voice. William the firſt duke of Devonſhire took her off the ſtage, and made her his miſtreſs. She died in May 1706, in the nineteenth year of her age; and the duke, who was then in his ſixty-ſixth, buried her in the church of Latimers, the ſeat of his family in the county of Bucks. In the chancel of that church he erected a monument for her, on which is a Latin inſcription, importing that ſhe was wiſe above her years, bountiful to the poor, even beyond her abilities; and at the playhouſe, where ſhe ſometime acted, modeſt and untainted.—That,

for violins, of the publication whereof mention is above made. Theſe compoſitions are greatly ſuperior to any of the kind publiſhed before his time; and if they fall ſhort of his other works, the failure is to be attributed to the ſtate of inſtrumental muſic in his time, which was hardly above mediocrity. For although Feraboſco, Coperario, and Jenkins, in their compoſitions for viols had carried the muſic for thoſe inſtruments in concert to great perfection, upon the introduction of the violin into this kingdom theſe were diſregarded, and the Engliſh muſicians, namely Rogers, Porter, Child, Lock, and others, ſet themſelves to compoſe little airs in three and four parts for violins and a baſs. Jenkins indeed compoſed a ſet of Sonatas for thoſe inſtruments, and ſo did Godfrey Finger ſome years after; but of theſe works the chief merit was their novelty.

Neither does it appear that in Italy the improvements in inſtrumental had kept an equal pace with thoſe of vocal muſic. In a general view of the ſtate of inſtrumental muſic towards the end of the laſt century, it will appear to have been wanting in ſpirit and force: In the melody and harmony it was too purely diatonic; and, in regard to the contexture of parts, too nearly approaching to counterpoint. In France Lully invented that energetic ſtyle which diſtinguiſhes his overtures, and which Handel himſelf diſdained not to adopt; and in Italy Corelli introduced a variety of chromatic, or at leaſt ſemitonic combinations and paſſages, which, beſides that they had the charm

being taken with a hectic fever, with a firm confidence and chriſtian piety ſhe ſubmitted to her fate, and that William duke of Devonſhire upon her beloved remains had erected that tomb as ſacred to her memory. Dr. White Kennet, afterwards biſhop of Peterborough, preached the funeral ſermon of this noble perſonage, and publiſhed memoirs of his family, repreſenting him in both, as alſo in his complete Hiſtory of England, as no leſs diſtinguiſhed by his virtues than his titles, the chief reaſon whereof, ſeems to be that the duke ſtyled himſelf a hater of tyrants, and was a great inſtrument in the Revolution. Notwithſtanding which, a general indignation roſe in the minds of all ſober and good men againſt the duke and his panegyriſt, the one for the ſhameleſs inſult on virtue and good manners, contained in the above inſcription, the other for his no leſs ſhameleſs proſtitution of his eloquence, in an endeavour to confound the diſtinctions between moral good and evil, and repreſent as worthy of imitation a character, which in one very eſſential particular is juſtly to be abhorred. It is ſaid that the duke repented of his paſt life, and it is to be hoped, though there is no evidence of it, that in the number of his errors his conduct in the above inſtance was included.

To the account already extant of Mrs. Bracegirdle it may be added, that in the latter part of her life ſhe dwelt in the family of Francis Chute, Eſq. one of his majeſty's learned council, his houſe being then in Norfolk-ſtreet in the Strand. She died on the twelfth day of September, 1748, in the eighty-fifth year of her age, and lies buried in the eaſt ambulatory of the cloiſter of Weſtminſter-abbey, under a black marble ſtone, the inſcription on which is all, except her name, effaced.

of

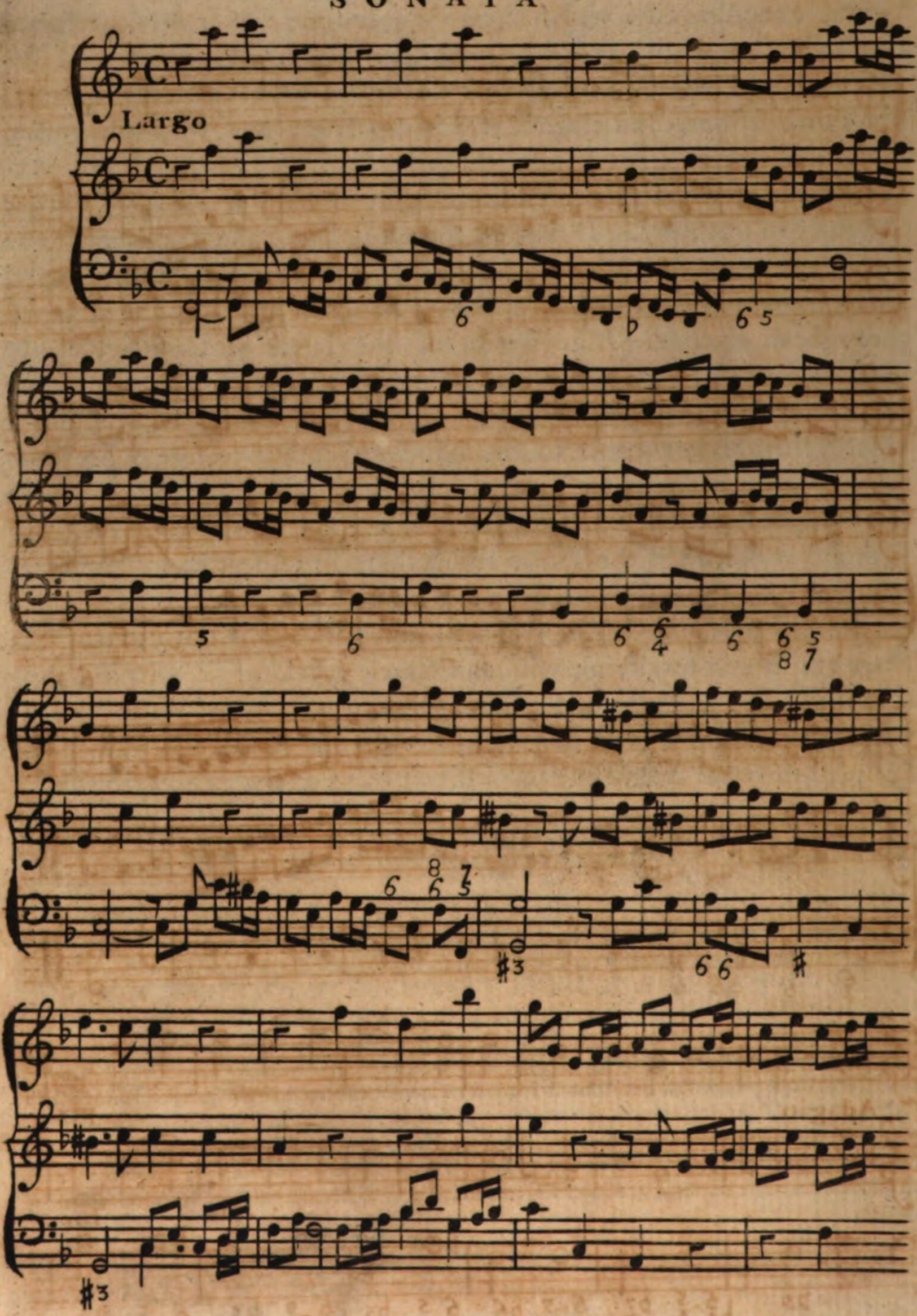
of novelty to recommend them, gave a greater latitude to his modulation, and allowed a wider ſcope for invention: Nor was the ſtructure of his compoſitions leſs original than delightful; fugues well ſuſtained, and anſwering at the propereſt intervals through all the parts; fine ſyncopations, and elegant tranſitions from key to key; baſſes, with the ſweeteſt harmony in the very melody; theſe are the characteriſtics of Corelli's compoſitions, but theſe Purcell lived rather too early to profit by. Doubtleſs therefore Lully and Corelli are to be looked on as the firſt great improvers of that kind of inſtrumental harmony which for full half a century has been practiſed and admired throughout Europe. The works of the latter of theſe were not publiſhed until a few years before Purcell's death, ſo that unleſs we ſuppoſe that he had ſeen them in manuſcript, it may be queſtioned whether they ever came to his hands*; and therefore who thoſe famed Italian maſters were whom he profeſſes to have imitated in the compoſition of his firſt ſonatas, we are at a loſs to diſcover.

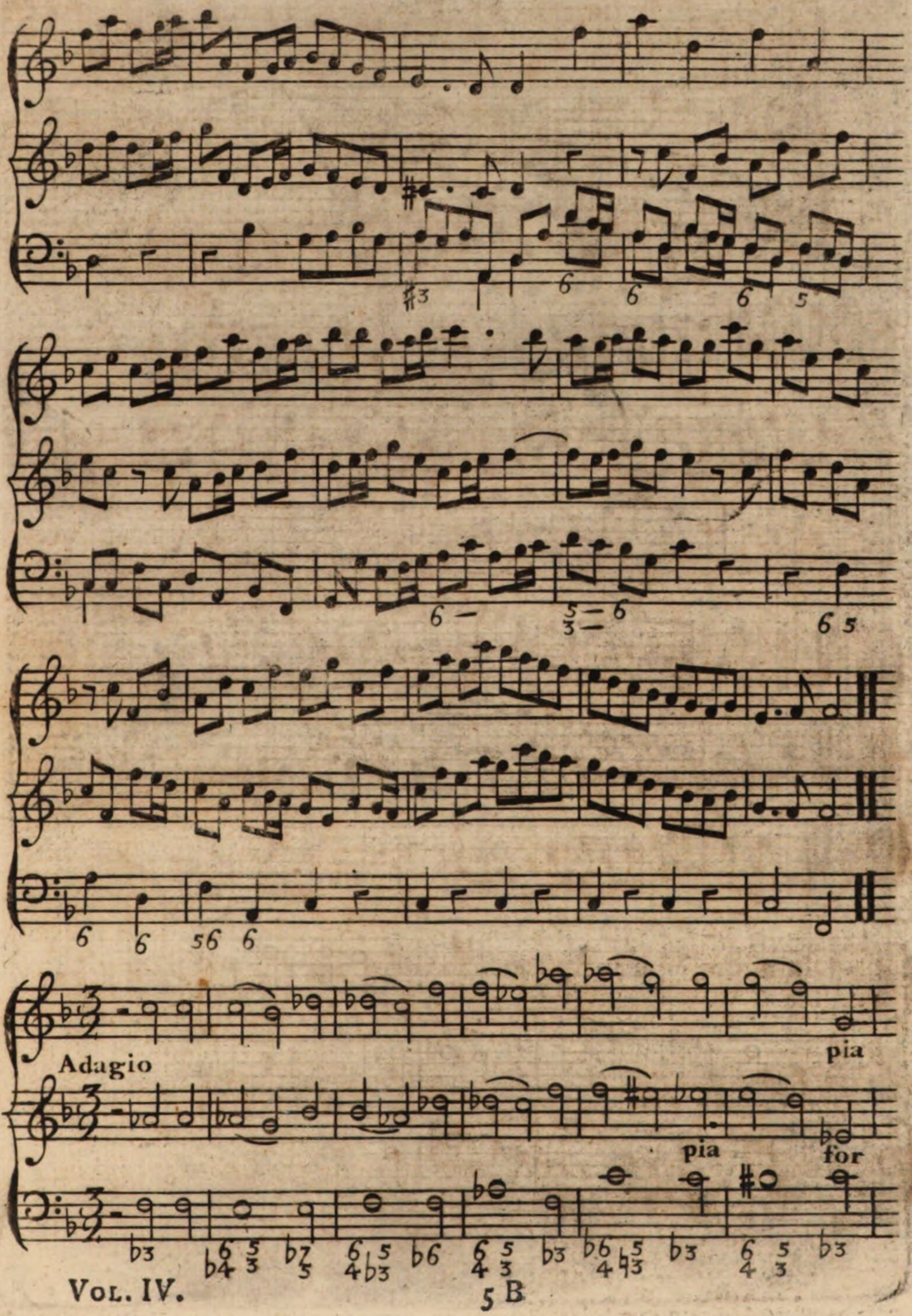
And yet there are thoſe who think that, in reſpect of inſtrumental compoſition, the difference between Purcell and Corelli is leſs than it may ſeem. Of the Golden Sonata the reputation is not yet extinct; there are ſome now living who can ſcarce ſpeak of it without rapture: and Dr. Tudway of Cambridge, in that letter of his to his ſon, which has ſo often been quoted in the courſe of this work, has not ſcrupled to ſay of it that it equals if not exceeds any of Corelli's ſonatas. Which ſentiment, whether it be juſt or not, the reader may determine by the help of the ſcore here inſerted.

* In the London Gazette, Numb. 3116, for September 23, 1695, is the following advertiſement: 'Twelve Sonatas (newly come over from Rome) in 3 parts, compoſed by 'Signeur Archangelo Corelli, and dedicated to his Highneſs the Elector of Bavaria, this 'preſent year 1694, are to be had fairly prick'd from the true original, at Mr. Ralph 'Agutter's Muſical Inſtrument Maker, over-againſt York-Buildings in the Strand, 'London.'

Upon the face of this advertiſement it may be queſtioned whether the book to which it refers was then printed or not, but it is pretty clear from the expreſſion 'prick'd from the 'true original,' which means the notation of muſic by writing, in contradiſtinction to printing, that the copy abovementioned was a manuſcript one. And it is certain that for ſome years, that is to ſay, till about 1710, when the elder Walſh firſt printed them on pewter plates, the Sonatas of Corelli were circulated through this kingdom in manuſcript copies.

SONATA

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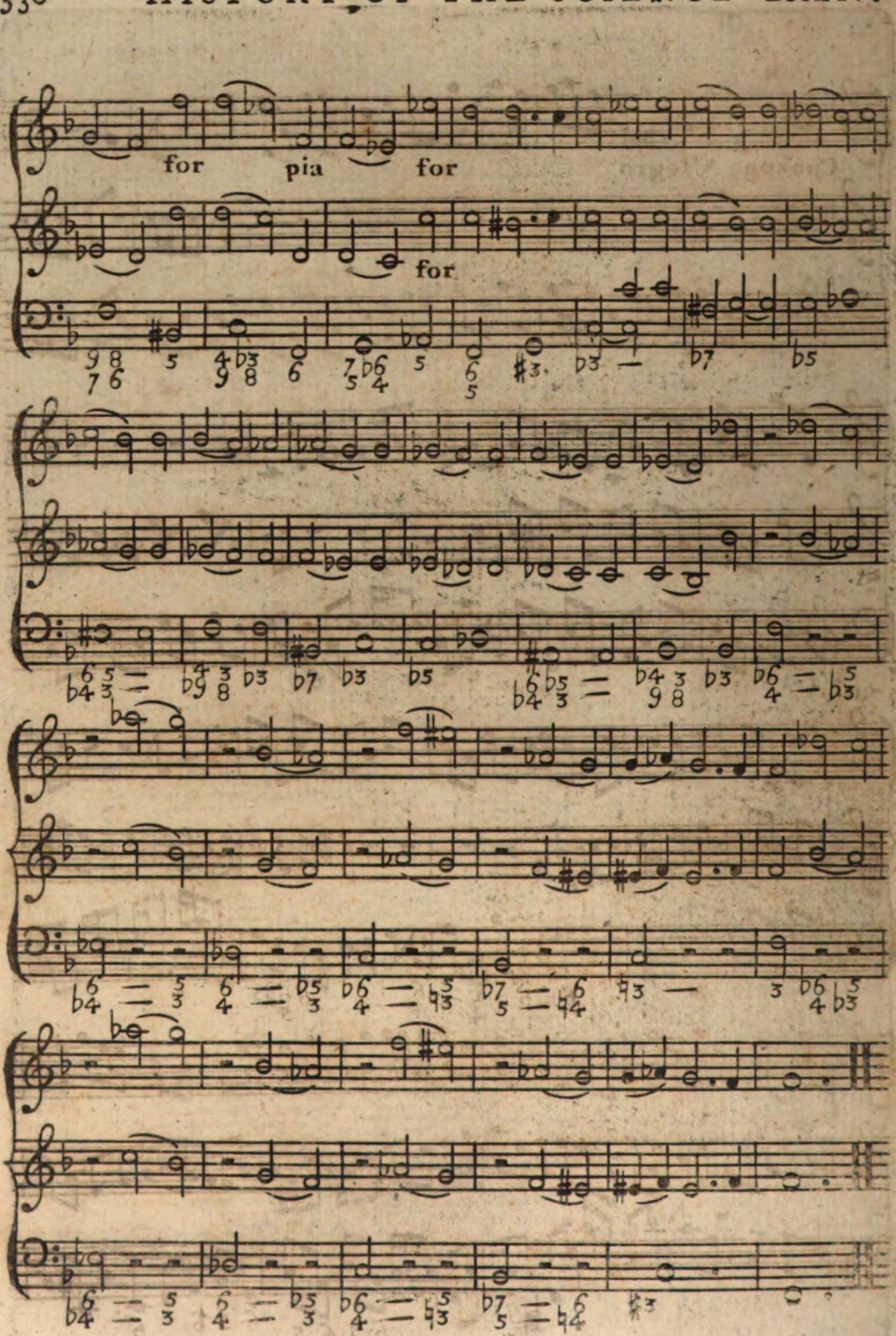
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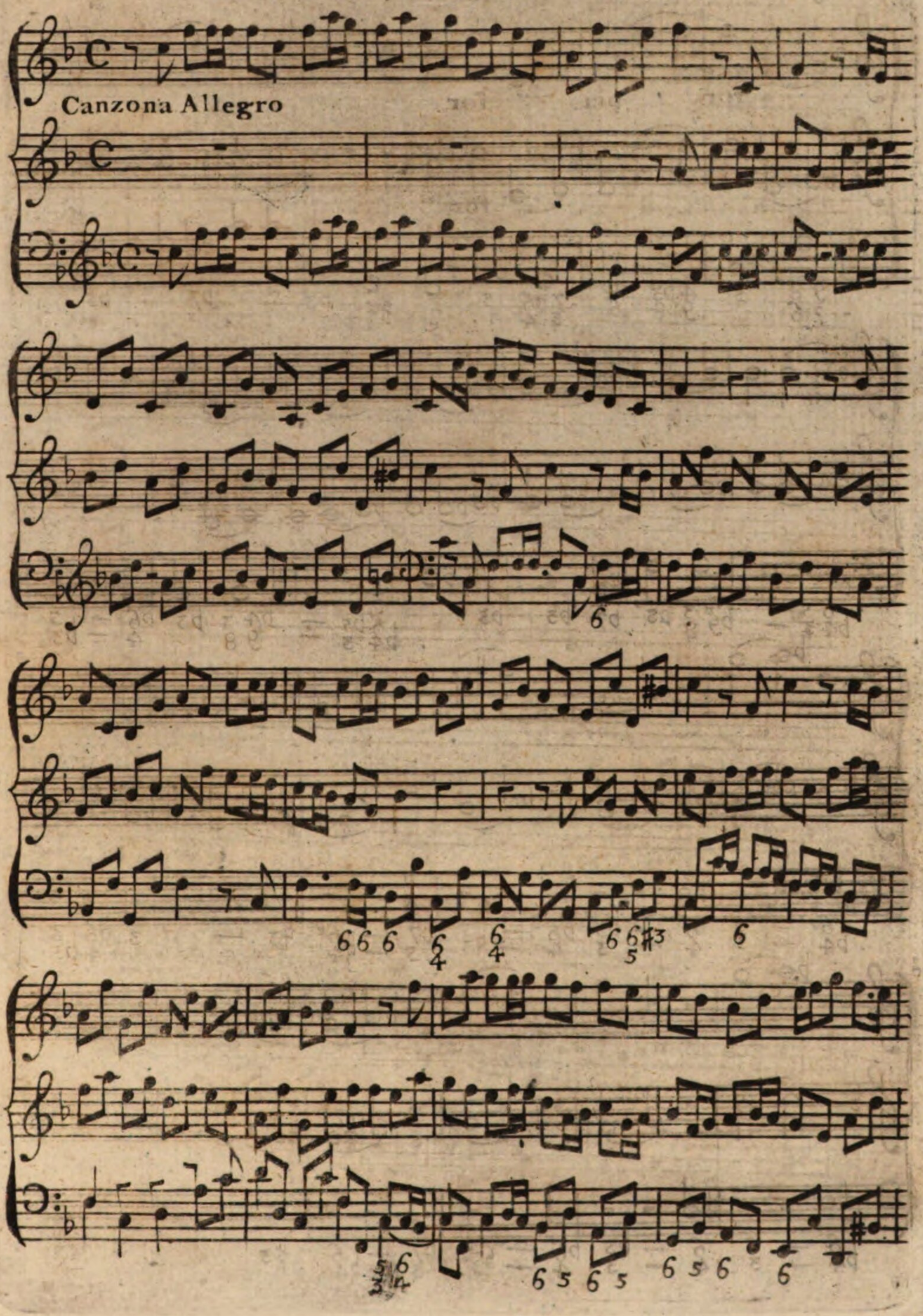

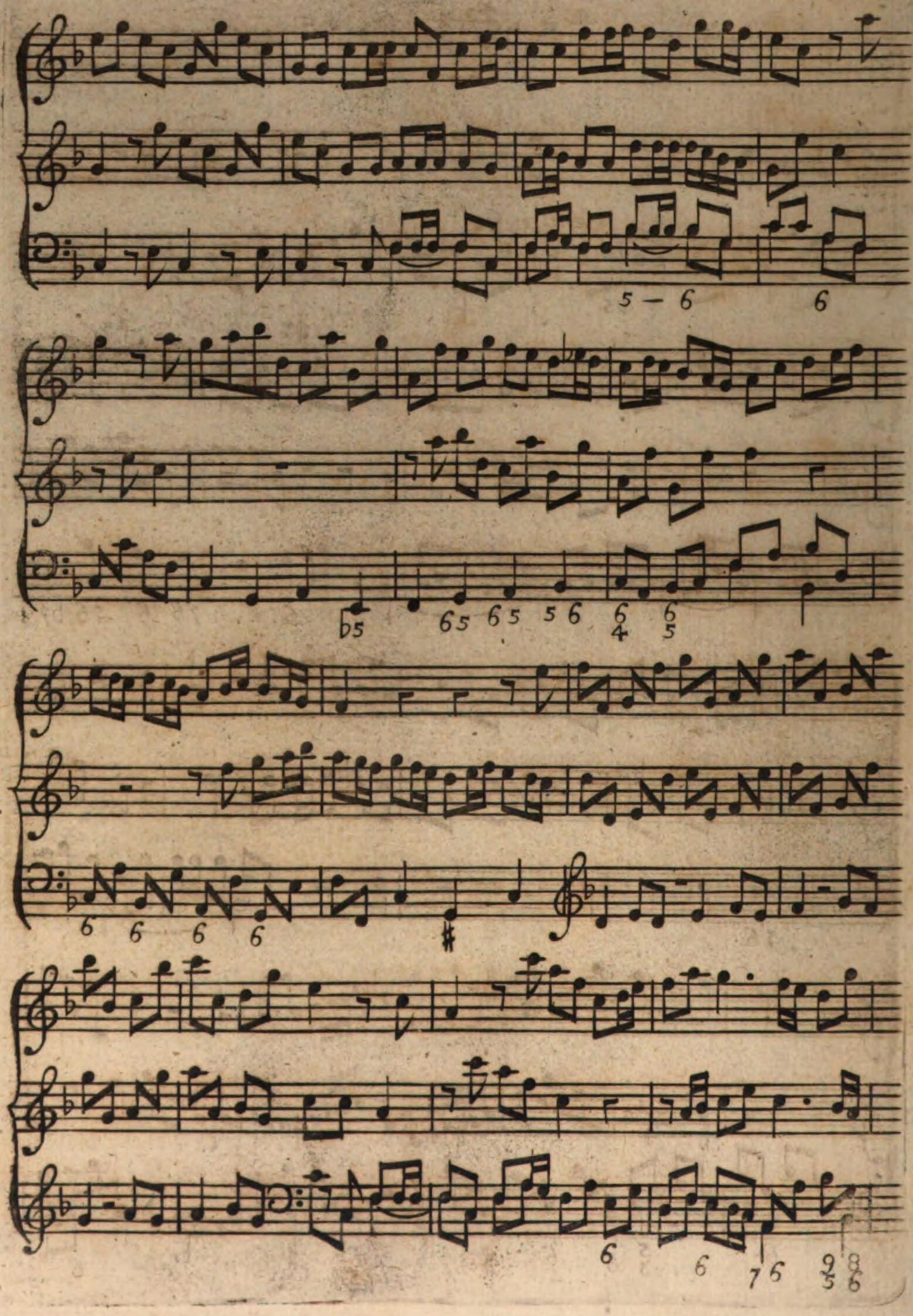
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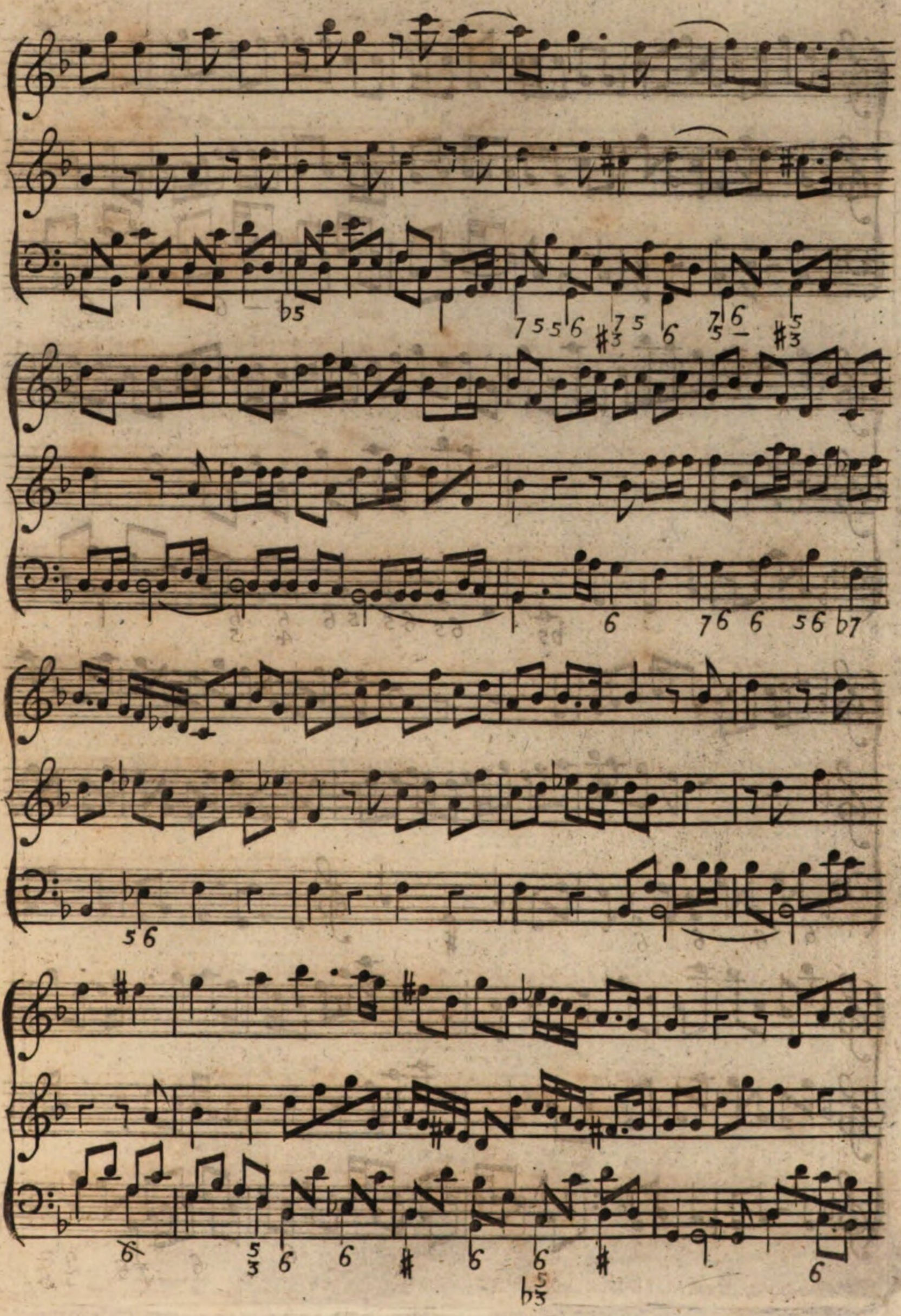
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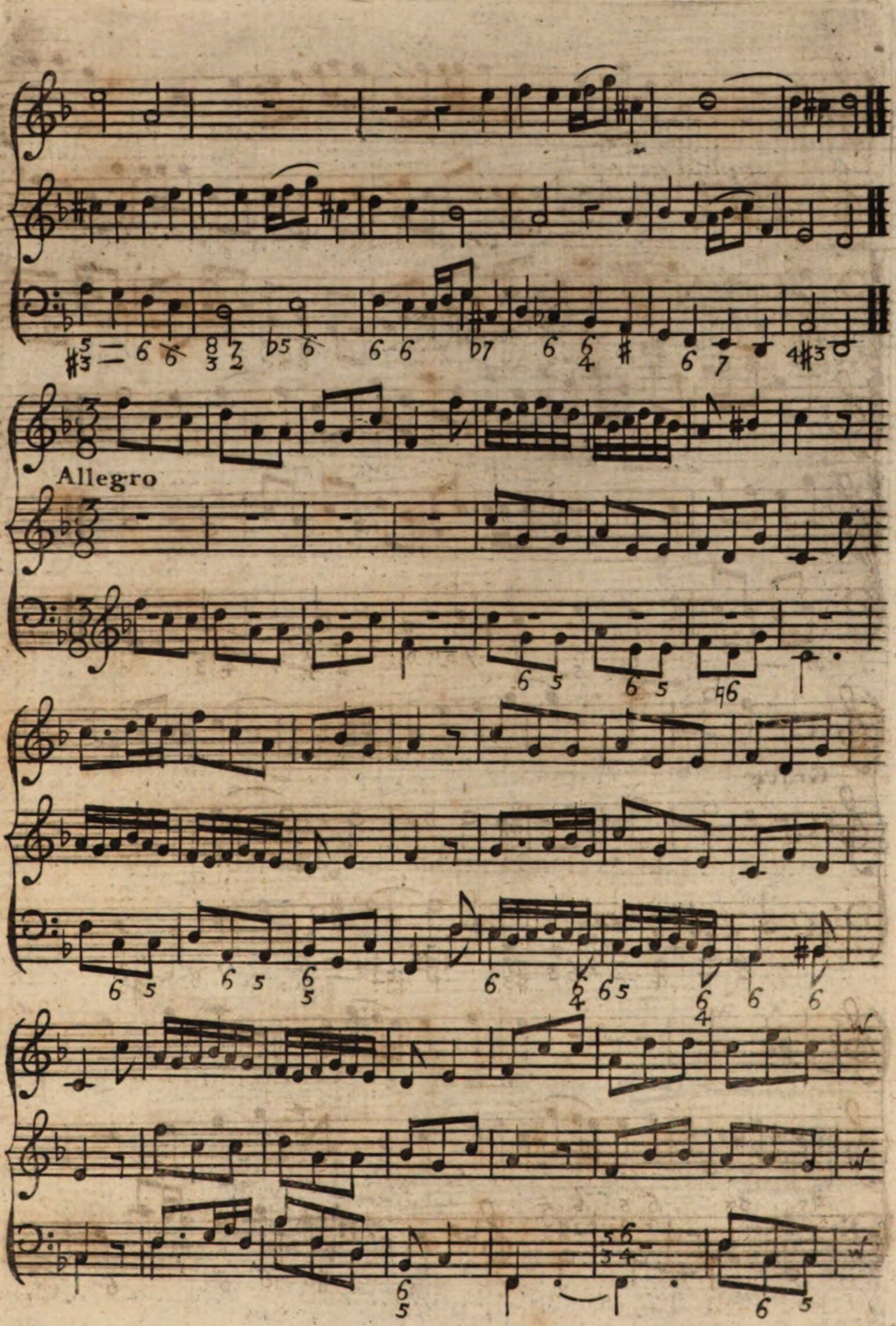
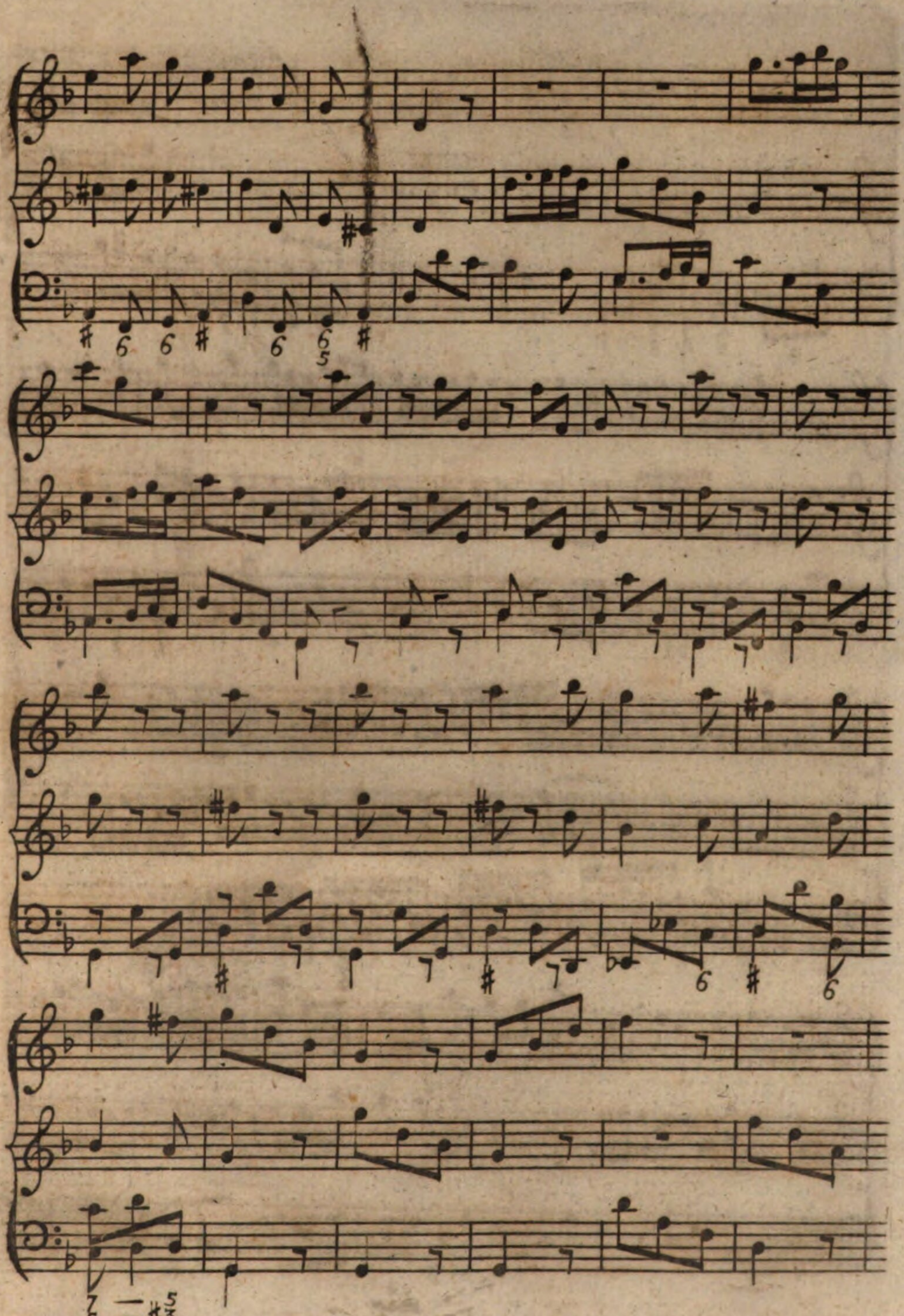
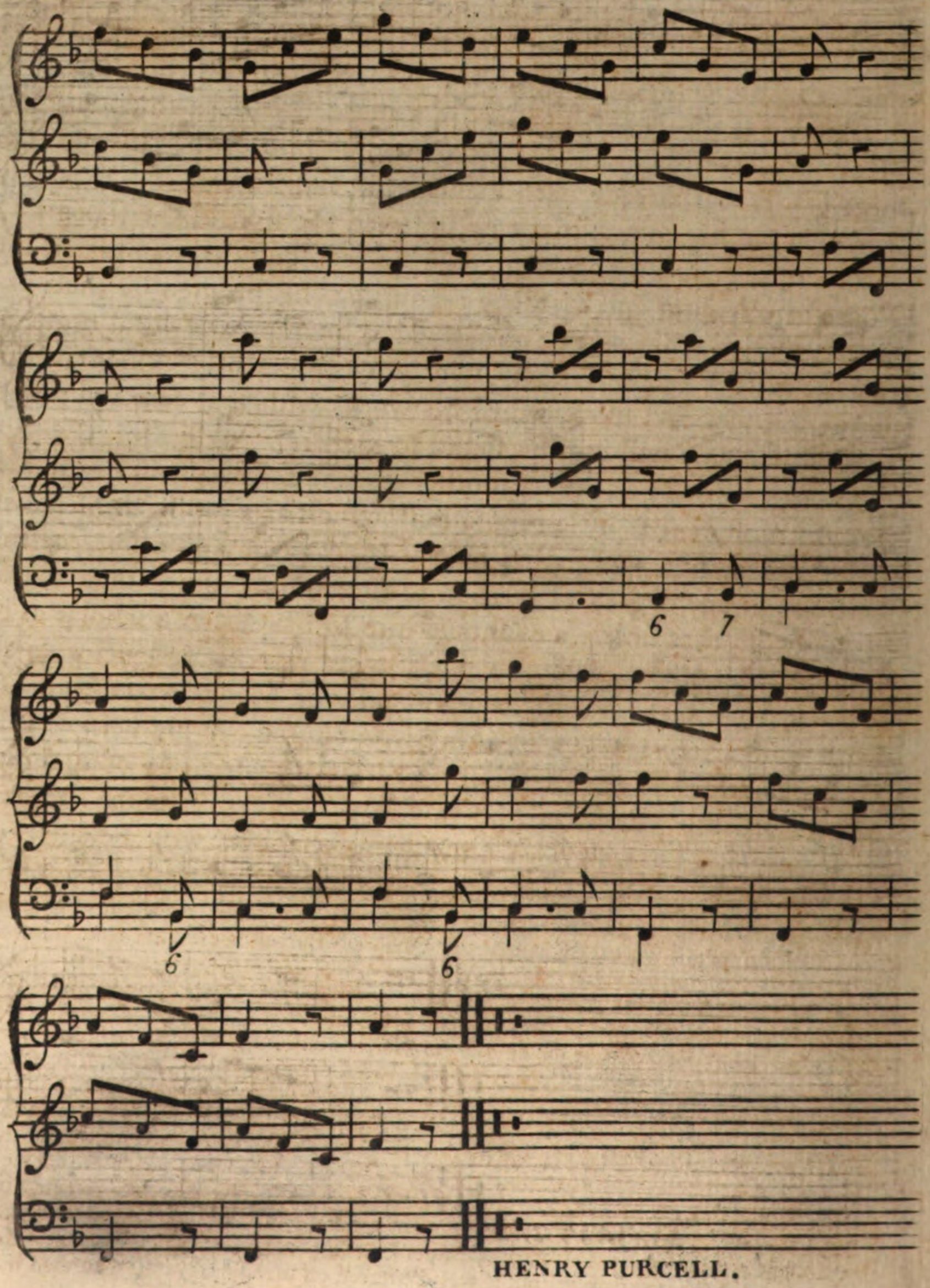

Allegro





HENRY PURCELL.

Whatever encomiums may have been beſtowed elſewhere, as namely, on Coperario, Lawes, Laneare, and others, it is certain that we owe to Purcell the introduction amongſt us of what we call fine air, in contradiſtinction to that narrow contracted melody, which appears in the compoſitions of his predeceſſors: the firſt effort of this kind was the Ariadne of Henry Lawes, between which and the 'Roſy bowers' of Purcell the difference in point of merit is immeaſurable. It has already been mentioned, and Purcell has expreſsly ſaid, that in his compoſitions he imitated the ſtyle of the Italians *; and there is good ground to ſuppoſe he ſedulouſly contemplated the works of Cariſſimi and Stradella: how far he profited by their example, and to what degree of perfection he improved vocal muſic in this country thoſe only know who are competently ſkilled in this divine ſcience, and have ſtudied his works with that care and attention which they will ever be found to merit.

Daniel Purcell was a brother of the former, and from him derived moſt of that little reputation, which as a muſician he poſſeſſed. It does not appear that he was educated in any choir, or that he ſtood in any degree of relation to the church, other than that of organiſt, ſo that unleſs we ſuppoſe him to have been a ſcholar of his brother, we are at a loſs to gueſs who was his inſtructor in the ſcience. He was for ſome time organiſt of Magdalen college Oxford, and afterwards of St. Andrew's church in Holborn †. He was one of the candidates for a prize payable out of a ſum of 200l. raiſed by ſome of the nobility, to be diſtributed amongſt muſicians. The deſign of this act of bounty will be beſt ex-

* The very explicit declarations to this purpoſe in the dedication of his firſt ſonatas, and of his opera of Dioclefian, are enough to ſilence for ever thoſe, who, knowing nothing either of him or his works, aſſert that the muſic of Purcell is different from the Italian, and entirely Engliſh.

† The occaſion of his coming to London was as follows: Dr. Sacheverell, who had been a friend of his brother Henry, having been preſented to the living of St. Andrew Holborn, found an organ in the church, of Harris's building, which, having never been paid for, had from the time of its erection in 1699, been ſhut up. The doctor upon his coming to the living, by a collection from the pariſhioners, raiſed money to pay for it, but the title to the place of organiſt was litigious, the right of election being in queſtion between the rector, the veſtry, and the pariſh at large: Nevertheleſs he invited Daniel Purcell to London, and he accepted it; but in February, 1717, the veſtry, which in that pariſh is a ſelect one, thought proper to elect Mr. Maurice Greene, afterwards Dr. Greene, in preference to Purcell, who ſubmitted to ſtand as a candidate. In the year following Greene was made organiſt of St. Paul's, and Daniel Purcell being then dead, his nephew Edward was a candidate for the place, but it was conferred on Mr. John Iſum, who died in June 1726.

plained by the following advertiſement reſpecting it, publiſhed in the London Gazette, Numb. 3585, for March 21, 1699. 'Several 'perſons of quality having for the encouragement of muſick ad- 'vanced 200 guineas, to be diſtributed in 4 prizes, the firſt of 100, 'the ſecond of 50, the third of 30, and the fourth of 20 guineas, 'to ſuch maſters as ſhall be adjudged to compoſe the beſt; this is 'therefore to give notice, that thoſe who intend to put in for the 'prizes are to repair to Jacob Tonſon at Grays-Inn-gate, before 'Eaſter day next, where they may be further informed.'

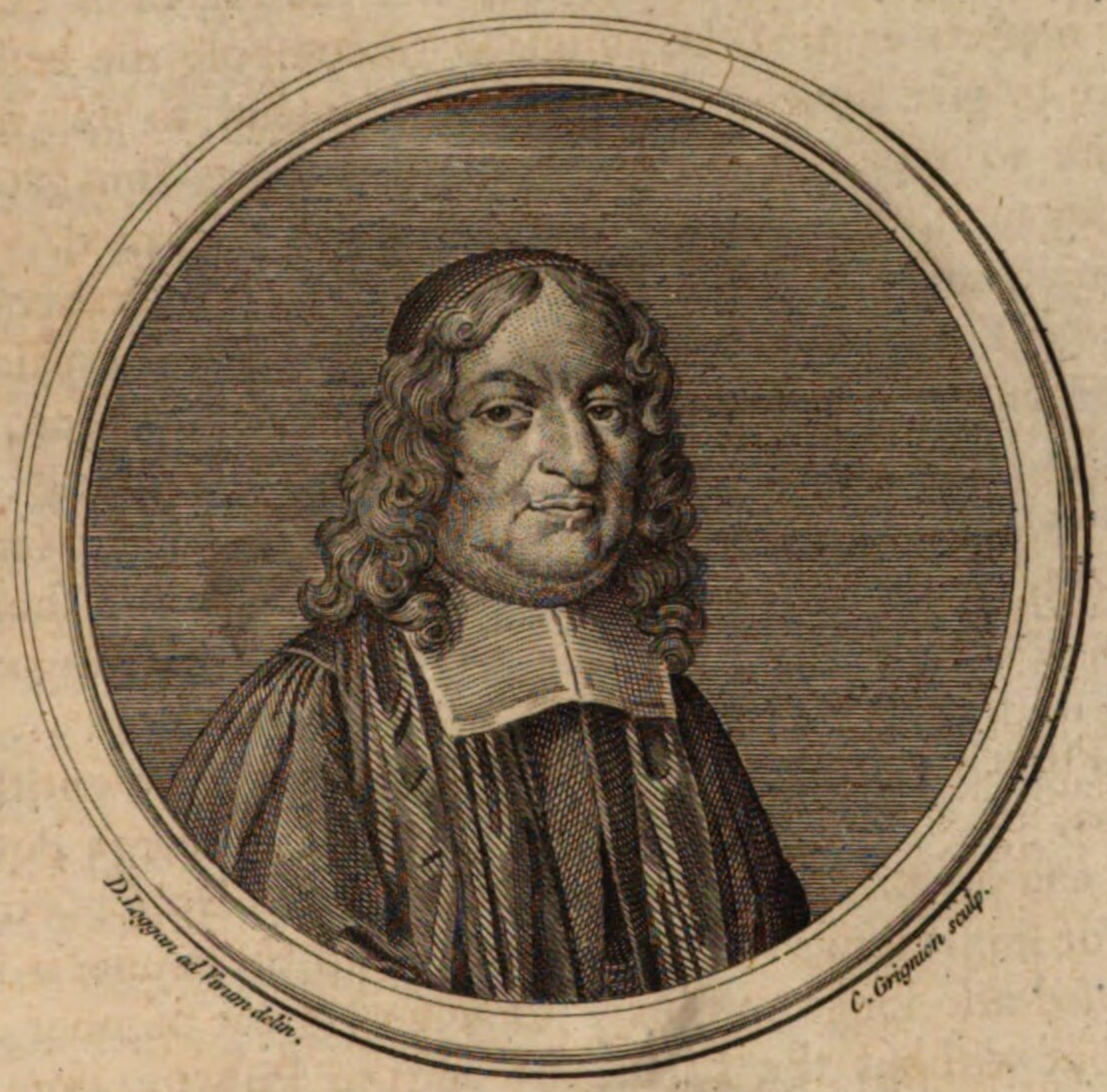
It is conjectured that the earl of Halifax was a liberal contributor to the fund out of which theſe ſums were propoſed to be paid *. The poem given out as the ſubject of the muſical compoſition, was the Judgment of Paris, written by Mr. Congreve; Weldon, Eccles, and Daniel Purcell were three of the competitors †; the two former obtained prizes, and we may ſuppoſe that the latter was in ſome degree ſucceſsful, ſeeing that he was at the expence of publiſhing his work in ſcore.

Daniel Purcell compoſed alſo the muſic to an opera entitled Brutus of Alba, or Auguſta's Triumph, written by George Powell the comedian, and performed in 1697 at the theatre in Dorſet Garden. A collection of ſingle ſongs from this opera, with the muſic, is in print. He compoſed alſo ſongs for plays to a very great number; ſundry of them, but without the baſſes, are in the Pills to purge Melancholy. In general they have but little to recommend them, and Daniel Purcell is at this day better known by his puns, with which the jeſt-books abound, than by his muſical compoſitions.

* This is hinted at in the dedication of the ſecond book of the Orpheus Britannicus.

† Jerry Clark being aſked why he did not compoſe for the prize, gave for anſwer that the nobility were to be the judges, leaving the queriſt to make the inference.

CHAP. X.



GUILIELMUS HOLDER S.T.P. SACELLI REGALIS SUBDECANUS SERENISSIMI REGIÆ MAJESTATI SUBELEEMOSYNARIUS ECCLESIARUM SANCTI PAULI ET ELIENSIS CANONICUS SOCIETATIS REGIÆ LONDINENSIS SODALIS MDCLXXXIII.

WILLIAM HOLDER, doctor in divinity, a canon of Ely, a reſidentiary of St. Paul's, and ſubdean of the chapel royal, a perſon of great learning and ſagacity, was the author of a treatiſe of the natural Grounds and Principles of Harmony, octavo, 1694. As alſo a tract entitled the Elements of Speech, and a diſcourſe concerning

cerning time, with application of the natural day, lunar month, and ſolar year. He is ſaid to have taught the uſe of ſpeech to a young gentleman, Mr. Alexander Popham, born deaf and dumb, by a method which he relates in an appendix to his Elements of Speech; but it ſeems that Mr. Popham was afterwards ſent to Dr. Wallis, who had done the ſame thing by another young perſon; and upon Mr. Popham's being made able to ſpeak, Dr. Wallis claimed the merit of it in a paper publiſhed in the Philoſophical Tranſactions, which Dr. Holder anſwered *. The wife of Dr. Holder, Suſanna, the ſiſter of Sir Chriſtopher Wren, was not leſs famous than her huſband for cures of another kind, it being related of her in the inſcription on her ſepulchral monument, that, 'in compaſſion to the poor ſhe applied herſelf to the knowledge of medicinal remedies, wherein 'God gave ſo great a bleſſing, that thouſands were happily healed 'by her, and no one ever miſcarried; and that king Charles the Second, queen Catherine, and very many of the court had alſo expe-'rience of her ſucceſsful hand †.'

It will appear by the account hereafter given of Dr. Holder's treatiſe on harmony, that he was very deeply ſkilled in the theory, and well acquainted with the practice of muſic. In the chapel and the cathedrals where his duty required him to attend, he was a ſtrict diſciplinarian, and, for being very exact in the performance of choral ſervice, and frequently reprimanding the choir-men for their negligence in it, Michael Wiſe was uſed to call him Mr. Snub-dean. He died at his houſe in Amen Corner in London on the twenty-fourth day of January, 1696, aged eighty-two, and lies buried in the vault under the choir of St. Paul's cathedral, with a marble monument, on which is the following inſcription:

'H. S. E.

'Gulielmus Holder S. T. P. Sacelli Regalis Subdecanus Sereniſſ.
'Regiæ Majeſtati Subeleemoſinarius Eccleſiæ Sti Pauli et Elienſ.

* Faſti Oxon. vol. II. col. 139.

† This inſcription ſeems to allude to a cure which correſponds with the following anecdote. Mrs. Holder was recommended to Charles II. to cure a ſore finger that he had; the king put himſelf under her care, and while ſhe was dreſſing it, the ſerjeant ſurgeon came in, and enquiring what ſhe was about, the king gave him his finger; the ſurgeon upon looking at it, ſaid 'Oh, this ſore is nothing:' 'I know very well ſaid the king it is nothing, 'but I know as well that of it you would have made ſomething, which was what I meant 'to prevent, by committing myſelf to the care of this good lady.

'Canoni-

'Canonicus, Societatis Regiæ Lond. Sodalis, &c. Amplis quidem 'Titulis donatus ampliſſimis dignus. Vir per elegantis et amœni 'ingenii Scientias Induſtriâ ſuâ illuſtravit, Liberalitate promovit, 'egregie eruditus Theologicis, Mathematicis, et Arte Muſica, Me- 'moriam excolite poſteri et à Lucubrationibus ſuis editis Loquelæ 'Principia agnoſcite et Harmoniæ. Obiit 24 Jan. 1697.'

The treatiſe of the natural grounds and principles of harmony, is divided into chapters. In the firſt the author treats of ſound in general, how it is produced and propagated.

Chap. II. is on the ſubject of ſound harmonic, the firſt and great principle whereof is ſhewn to be, that the tune of a note, to ſpeak in our vulgar phraſe, is conſtituted by the meaſure and proportion of vibrations of the ſonorous body, that is to ſay, of the velocity of thoſe vibrations in their recourſes, whether the ſame be a chord, a bell, a pipe, or the animal larynx. After explaining with great perſpicuity Galileo's doctrine of pendulums, he ſuppoſes for his purpoſe the chord of a muſical inſtrument to reſemble a double pendulum moving upon two centres, the nut and the bridge, and vibrating with the greateſt range in the middle of its length.

Chap. IV. He makes concord to conſiſt in the coincidence of the vibrations of the chords of two inſtruments, and ſpeaks to this purpoſe; If the vibrations correſpond in every courſe and recourſe, the concord produced will be the uniſon, if the ratio of the vibrations be as 2 to 1, in which caſe they will unite alternately, viz. at every courſe, croſſing at the recourſe, the concord will be the octave. If the vibrations be in the ratio of 3 to 2, their ſounds will conſort in a fifth, uniting after every ſecond, i. e. at every other or third courſe; and if as 4 to 3, in a diateſſaron or fourth, uniting after every third recourſe, viz. at every fourth courſe, and ſo of the other conſonances according to their reſpective ratios.

In Chap. V. he treats of the three ſorts of proportion, namely, arithmetical, geometrical, and that mixed proportion reſulting from the former two, called harmonical proportion. Under the head of geometrical proportion, the author conſiders the three ſpecies of multiplex, ſuperparticular, and ſuperpartient, already explained in the courſe of this work, and gives the rules for finding the habitudes of rations or proportions, as alſo a medium or mediety between the terms.

terms of any ration, by addition, ſubtraction, multiplication, and diviſion of rations, forming thereby a praxis of muſical arithmetic.

In Chap. VI. entitled of Diſcords and Degrees, the author digreſſes to the muſic of the ancients, touching which he ſeems to acquieſce in the opinion of Kircher and Gaſſendus, that the Greeks never uſed conſort muſic, i. e. of different parts at once, but only ſolitary, for one ſingle voice or inſtrument; which muſic he ſays by the elaborate curioſity and nicety of contrivance of degrees, and by meaſures, rather than by harmonious conſonancy and by long ſtudied performance, was more proper to make great impreſſions upon the fancy, and operate accordingly as ſome hiſtorians relate. Whereas, adds he, ours more ſedately affects the underſtanding and judgment, from the judicious contrivance and happy compoſition of melodious conſort. He concludes this ſentiment with an aſſertion that the diatonic genus of muſic is founded in the natural grounds of harmony; but not ſo, or not ſo regularly, the chromatic or enarmonic kinds, of which nevertheleſs he gives an accurate deſignation, concluding with a ſcheme from Alypius of the characters uſed in the notation of the ancient Greek muſic, with their ſeveral powers.

In the concluſion of this work he gives as a reaſon why ſome perſons do not love muſic, a diſcovery of the famous Dr. Willis, to wit, that there is a certain nerve in the brain which ſome perſons have and ſome have not.

The abovementioned treatiſe of Dr. Holder is written with remarkable accuracy; there is in it no confuſion of terms; all that it teaches is made clear and conſpicuous, and the doctrines contained in it are ſuch as every muſician ought to be maſter of; and much more of the theory of muſic he need not know.

It appears that beſides a profound knowledge in the theory of muſic, Dr. Holder was poſſeſſed of an eminent degree of ſkill in the ſcience of practical compoſition. In a noble collection of church-muſic, in the hand-writing of Dr. Thomas Tudway, now in the Britiſh Muſeum, of which an account will hereafter be given, is an anthem for three voices in the key of C with the greater third, to the words 'Praiſe our God ye people,' by Dr. William Holder.

MRS. ARABELLA HUNT.

Mrs. Arabella Hunt, celebrated for her beauty, but more for a fine voice and an exquiſite hand on the lute, lived at this time, and was the perſon for whom many of the ſongs of Blow and Purcell were compoſed. She taught the princeſs Anne of Denmark to ſing; and was much favoured by queen Mary, who, for the ſake of having Mrs. Hunt near her, beſtowed on her an employment about her perſon, and would frequently be entertained in private with her performance, even of common popular ſongs *. A gentleman now living, the ſon of one

* Vide ante, page 6, in not. the ſtory of her ſinging, at the queen's requeſt, the old ballad of 'Cold and raw,' and Purcell's revenge on the queen for it.

who uſed frequently to ſing with her, remembers to have heard his father ſay, that Mrs. Hunt's voice was like the pipe of a bullfinch. She had the misfortune to be married to a man, who, for reaſons that may be gueſſed at, ought to have continued for the whole of his life in a ſtate of celibacy: Nevertheleſs ſhe lived irreproachably, and maintained the character of a modeſt and virtuous woman; the reputation whereof, together with her accompliſhments, rendered her a welcome viſitant in the beſt families in the kingdom. In the ſummer ſeaſon ſhe was much at the houſe of Mr. Rooth at Epſom. This gentleman had married the dowager of the ſecond earl of Donegal, and being very fond of muſic, had frequent concerts there. In a letter from Mr. Rooth to Mr. John Hughes, the author of the Siege of Damaſcus, he tells him that Mrs. Hunt is at his houſe, and waits to ſee him, and hopes he will bring Signor Corelli with him *.

Mrs. Hunt died on the twenty-ſixth day of December, 1705. Mr. Congreve has celebrated her in an ode entitled 'On Mrs. Arabella 'Hunt ſinging,' and in the following lines, written after her deceaſe, under the picture of her by Kneller, from which the above is taken.

Were there on earth another voice like thine,
Another hand ſo bleſt with ſkill divine,
The late afflicted world ſome hopes might have,
And harmony retrieve thee from the grave.

In the foregoing account reſpecting the Engliſh church muſicians, frequent occaſion has occurred to mention their appointments to places in the royal chapel: The term Royal chapel means in general the chapel in each of the royal palaces, but in common ſpeech it is taken for that of Whitehall. This makes it neceſſary to relate a melancholy accident that happened near the end of the laſt century, which was followed by a tranſlation of the royal reſidence, and may in ſome ſort be conſidered as a new era in the hiſtory of church-muſic.

The palace of Whitehall was originally built by Cardinal Wolſey. On his attainder it became forfeited to the crown, and was the town-reſidence of our princes from Henry VIII. down to William and Mary: it was a ſpacious building, in a ſtyle ſomewhat reſembling

* Meaning the Sonatas of Corelli, then but lately publiſhed.

Chriſt

Chriſt Church college, Oxford, and the chapel was a ſpacious and magnificent room. On the fifth day of January, 1698, by the careleſsneſs, as it is ſaid, of ſome of the ſervants in the laundry, the whole of it was conſumed *, and the king and queen neceſſitated to take up their reſidence at St. James's, where there was neither room ſufficient to receive, nor accommodations for, half the houſhold †.

* This edifice narrowly eſcaped a total demolition by fire on the ninth day of April, 1691. The circumſtances are thus related in a letter from Mr. Pulteney to Sir W. Colt, cited in the Continuation of Rapin's Hiſtory of England, vol. I. page 171. 'It began 'about eight o'clock at night, by the negligence of a maid ſervant, who, (to ſave the pains 'of cutting a candle from a pound, burnt one off, and threw the reſt down careleſsly before 'the flame was out,) at the lower end of the ſtone gallery, in thoſe lodgings which were 'the ducheſs of Portſmouth's, and burnt very violently till four the next morning, during 'which time almoſt all the ſtone gallery and buildings behind it, as far as the Thames, 'were conſumed, and one or two men killed by the buildings that were blown up.'

† The places of the royal reſidence from time to time are very indiſtinctly noted by our hiſtorians, the enquiry into them is a ſubject of ſome curioſity, and not unworthy the attention of an antiquary: the moſt ancient that we know of was the palace of Edward the Confeſſor, adjoining to the monaſtery of Weſtminſter, the ſcite whereof is now called Old Palace yard. In this was the Aula Regia, in which were holden the courts of juſtice. William Rufus built Weſtminſter-hall, as it is ſaid, to rid his houſe of ſo great and troubleſome aſſemblies; and it is further ſaid that he meditated building near it a new palace, which deſign of his gave name to New Palace-yard. Nevertheleſs the ſucceeding kings down to Henry VIII. continued to dwell in the old palace.

Whitehall was originally built by Hubert de Burgh, earl of Kent, and juſticiary of England, and afterwards became the inn or town-reſidence of the archbiſhops of York. Wolſey re-edified it, but being convicted of a premunire anno 1529, it was, 21 Henry VIII. by Sir Thomas More, lord chancellor, the duke of Norfolk, and certain other great officers, recovered to them and their heirs for the uſe of the king againſt the cardinal, by the name of York-place, and they by charter delivered and confirmed the ſame to the king, which charter, dated 7 Feb. 21 Hen. VIII. is now extant among the records at Weſtminſter. Strype, book VI. page 5.

After this, Henry VIII. removed his dwelling from the old palace near the monaſtery of St. Peter Weſtminſter to Whitehall, and that becauſe the old palace was then, and had been a long time before in utter ruin and decay, as it is expreſſed in an act of parliament, 28 Hen VIII. cap. 12. and that the king had lately obtained this Whitehall, which is ſtyled in the ſame act, 'One great manſion, place and houſe, being parcel of the poſſeſſions 'of the archbiſhoprick of York, ſituate in the town of Weſtminſter, not much diſtant from 'the ſame ancient palace; and that he had lately upon the ſoil of the ſaid manſion place 'and houſe, and upon the ground thereunto belonging, moſt ſumptuouſly and curiouſly 'builded and edified many and diſtinct beautiful, coſtly, and pleaſant lodgings, build-'ings, and manſions, for his grace's ſingular pleaſure, comfort, and commodity, to the 'honour of his highneſs and his realm. And thereunto adjoining had made a park, wal-'led and environed with brick and ſtone; and there deviſed and ordained many and ſin-'gular commodious things, pleaſures, and other neceſſaries, apt and convenient to apper-'tain to ſo noble a prince for his paſtime and ſolace.

By the ſaid act the whole limits of the royal palace are ſet out and deſcribed, namely, 'That all the ſaid ſoil, ground, manſion, and buildings, and the park, and alſo the ſoil 'of the ancient palace, ſhould be from thenceforth the king's whole palace at Weſt-'minſter, and ſo be taken, deemed, and reputed, and to be called and named the king's

'palace

Concerning the palace of St. James, it is ſaid by Stow, Newcourt, and others, that it was formerly, even before the time of the Conqueſt, an hoſpital founded by the citizens of London for fourteen ſiſters, maidens that were leprous, living chaſtely and honeſtly in divine ſervice.

'This hoſpital was ſurrendered to king Hen. VIII. in 23 of his 'reign, being then valued at 100l. per ann. The ſiſters being com-'pounded with, were allowed penſions for term of their lives, and 'the king built there a goodly mannor, annexing thereunto a park, 'incloſed about with a wall of brick, now called St. James's Park, 'which hath been of late years (to wit) ſoon after the reſtauration, 'very much improved and beautified with a canal, ponds, and cu-'rious walks between rows of trees, by king Charles II. and ſince 'that very much enlarged, and the whole encompaſſed round with a 'brick wall by the ſame king, and ſerves indifferently to the two 'palaces of St. James and White-hall.' Newcourt's Repertorium, vol. I. page 662. Stow's Survey, edit. 1633, page 495.

'palace at Weſtminſter for ever. And that the ſaid palace ſhould extend, and be as well 'within the ſoil and places before limitted and appointed, as alſo in all the ſtreet or way lead-'ing from Charing Croſs unto the Sanctuary-gate at Weſtminſter; and to all the houſes, 'buildings, lands, and tenements on both ſides of the ſame ſtreet or way from the ſaid 'Croſs unto Weſtminſter-hall, between the water of the Thames on the eaſt part, and 'the ſaid park-wall on the weſt part, and ſo through all the limits of the old palace.'

Before this time, beſides the old palace at Weſtminſter, our princes had ſundry places of reſidence, as namely the Tower, the Old Jewry, where Henry VI. dwelt; Baynard's Caſtle, the habitation of Henry VII. Tower Royal, of Rich. II. and Stephen; the Ward-robe in Carter-lane of Rich. III. Hen. VII. lived alſo at Bridewell, and Elizabeth at Whitehall, and alſo at Somerſet houſe. Of their ſummer palaces, namely Windſor, Hampton Court, Shene, Greenwich, Eltham, and others, frequent mention is made in hiſtory.

In the reign of James I. Inigo Jones made a deſign for a new palace at Whitehall, but the only part of it ever built was the Banquetting-houſe as it now appears. One Cavendiſh Weedon, a member of Lincoln's-Inn, of whom farther mention will be made hereafter, publiſhed a propoſal for rebuilding it it in ſeven years, at an expence not exceeding 600,000l. as alſo a ſcheme for raiſing the money. Vide Strype's Continuation of Stow's Survey of London, book VI. page 6.

END OF THE FOURTH VOLUME.

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